December 6, 1963

Miss Mildred Spencer
214 Highland Avenue
Buffalo 22, New York

Dear Miss Spencer:

Your letter addressed to the Midtown Galleries was referred to us as agents for Ben Shahn.

The print you refer to, I believe, is the one entitled BLIND BOTANIST. This is a serigraph (silk-screen) executed entirely by the artist. The date is 1962; size 26x38" and the current price is $125.00.

Shahn usually delivers four to six at a time, but plans an edition of ninety in each instance. We have a few on hand at the present time and will be very glad to send you a print if you so desire. In order to meet your deadline, I would suggest that you wire your reply if it is in the affirmative so that we can send it to you by Express immediately. In any event, do let me hear from you.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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November 23, 1963

Mrs. James Sibley Watson Jr.
6 Sibley Place
Rochester, New York

Dear Mrs. Watson:

On Friday, the Railway Express Company picked up the crates containing the paintings you so generously lent to the exhibition. The two additional paintings you purchased were included and I am now enclosing a receipt for your signature together with a self-addressed envelope.

Once again, I send you my thanks for your cooperation.

Sincerely yours,

MOH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

December 3, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thanks for your letter of November 29th. I assume the John Marin had not yet reached you when you wrote. We shipped it on November 22nd. Please let us know if you have received it by now.

We are now at the beginning of the Christmas rush season, so won't write more today, but will keep in touch with you from time to time, until I see you. Thanks for all your good wishes and your sympathetic understanding. I'm working at the "great" job, and so far, it is coming along very well.

As ever,

Ruth

RH:dn

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MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

December 7th, 1963

Dear Sirs,

The following paintings and prints are being forwarded to you through Berkeley Express Co.:

Kuniyoshi, GRAPES, PEARS & CIGARS
Max Weber, BATHERS AND SAILS
Marin, ST. PAUL'S, NEW YORK
Spencer, DOWN THE HILL
Spencer, BLAST FURNACE
Dove, FLOUR MILL
Dove, FORMATION
Parin, PINES, SMALL POINT
Kuniyoshi, MY FATE IN YOUR HAND
Weber, HEADING

Berkeley Express will advise you upon their arrival.

You will note the untitled woodcut by Max Weber has not been returned with the group. I am enclosing the purchaser's endorsed check in the amount of $40.00 as the deposit on this purchase. The second installment will be forwarded after the first of the new year. I hope this arrangement will be satisfactory with you.

I thank you for contributing to make our exhibition a truly memorable one, and remain,

Yours very truly,

Wm. A. Robinson
Assistant

Downtown Gallery
32 East 51st Street
New York, New York

WR
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Dec. 1963]

308 Commonwealth Avenue
Boston, Massachusetts

Wednesday.

Dear Mrs.Halpert,

Your letters have just arrived in the mail, and of course we understand what consternation you must have been having! Lewis dos'nt work anymore at F.S.Mosley and so our address is as above. But the paintings did arrive here finally, though a bit late, which explains for our delay in letting you know if we are going to take them or not.

After looking ta them with great affection for the past few days, Lewis sadly decided that they were not exactly what he wanted. The Shahn penetrated, but in the end he felt that he wanted a more protesting Shahn. So we are still in the market.....

Since Lewis has exams at the moment, and can hardly find enough time to eat, let alone converse, I'v called and had Boston Truck come and collect the two pictures, and they should be with you in a few days. We can't thank you enough for letting us enjoy them here, and we're only sorry that these are'nt the two that we could'nt live without!

Uncle Bob was up for lunch a few weeks ago - just before he flew back to Hawaii, and we had the most scrumptous time withhim. His life now seems enviously full, and rich with the things that he has been wanting to do for the past thirty years. Oh, how shall we make it!....

With our warm regards, and many thanks for the Rattner and Shahn,

and a

Happy

Christmas,

Judy Gabor

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 26 1963

F

Mrs Edith Gregor Halpert
(Director of the Downtown Gallery
32 East 51st Street New York 22 N.Y.

Dear Mrs Halpert:—

In answer to your last letter about the E E Cummings exhibition at your Gallery, we also found a lack of spontaneity in the shows Mrs Cummings had selected many more pictures but there was never so little room for them to be shown. You say that certain factors only suggested but not mentioned in your letter — made it very difficult for you. We would much have preferred to hear about them before and now after the show — and directly — then helped what they were.

...for to publishing information regarding sales transactions. ...searchers are responsible for obtaining written permission ...from both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

December 6, 1963

Mr. Barry Rubin
700 Park Avenue
New York, New York

Dear Mr. Rubin:

As you requested, I am listing below the current insurance valuation on the Marin painting.

STREET MOVEMENT AND BUILDINGS 1936 W.C. 21 3/4x26 3/4
$8000.

Sincerely yours,

MGH/tm

November 19, 1963

Miss Nina Kaiden
Ruder and Finn Inc.
130 East 59th Street
New York, New York 10022

Dear Nina:

Before your letter of October 31st arrived, I had talked at great length with Stuart Davis and actually wrote him a complete outline of the plan. Now that his eye operation proved so successful, he is rarin' to go and I rather regret that the poster idea has been postponed. Nevertheless it would be very nice to see you and why don't you call me to let me know when you can come up to have a drink with me after our mutual working hours, as you suggested. Do call soon. My best regards.

Sincerely yours,

EGH/tm

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December 2, 1963

Random House Inc.
33 West 50th Street
New York, New York 10023

Gentlemen:

Enclosed find payment for 12 copies of Ben Shahn's THE ALPHABET OF CREATION.

Please send and bill us for 10 more copies. Thank you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 65.000 NF

36, AVENUE MATIGNON
PARIS 8e

TÉL. : ÉLY. 26-16

R.C SEINE 57 B 10.506

21, November 1963.

Mrs. E. Halpert
Down Town Gallery
32 E" 51st Street
New York. N. Y..

Dear Mrs. Halpert,
Just a note in haste to confirm the cable which you must have received by now. Effectively Ottesens' paintings should arrive in New York Monday or Tuesday via air freight and Keating, 80, Broad Street New York. I hope the paintings arrive safely and I am sure you have the necessary time to present them for your Christmas show. I am sure too, that in your hands they will have a great sucess and will be our first "cup of tea " together.
I was finally able to contact Mrs. Rattner and have an appointment with them next week. I will write to you at that time to inform you of the results of our conversation.
My very best regards,
Sincerly yours,

Nina Grilichess
(N. Grilichess).

NG/am.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

November 26, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Henning does not seem to be particularly entranced by the Dove painting on glass. I must confess my own enthusiasm has been somewhat dampened, though I still like it. Nevertheless, he is the Curator and there are other pictures by Dove and others in your gallery that do interest us.

Would you be willing to send out the Stuart Davis "sketch" for the Heinz mural? If this is impossible at this Christmas Season, I would hope Mr. Henning could see the picture in New York early in the year. On the other hand, if there is any pressure of interest from another museum, we would like very much to see it here and make at least a preliminary decision as to the extent of our interest.

I will arrange to have the Dove hand-carried at the first opportunity. I hope there is no great urgency in getting it back.

You were most kind to spend your time on that Saturday and I appreciate it very much.

Kindest regards.

Yours,

Sherman E. Lee

sel:s

Sherman E. Lee
Director

ion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HOTEL **Navarro**

ON-THE-PARK
112 central park south, new york 10019, n. y.
212 circle 7-7900

30 November

Dear Edith:—

Last evening was so pleasant that I did not want to inject anything so sordid as art business (!) - Yet as usual this time of year I am trying to decide which pictures to donate to our foundation. To assist me in making that decision could you please furnish current valuations for the following:—

Weber:- Woolworth Building → 1910-1912 oil 13x8 Bit Clayton

Kuniyoshi:- Sister Act. 1951 22x28

If you need further data on either please let me know.

It was nice, as always, to see you. The youngsters found you most stimulating and we are all grateful for your warmth and hospitality.

As ever,

Steve

Stephen
180 Glezen St.
Newton Ctre
59 Mass.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

It gives me great pleasure to recommend Edward Stasack for a fellowship in order to make possible for him a continuity in his very creative research in new techniques and new ideas.

In 1959 during an extended visit in Honolulu I had an opportunity of visiting a number of studios and to see the work of artists working in that area. I chose seven artists for a special exhibition at this gallery in January and February 1960. This exhibition received enthusiastic attention and of the seven artists, I selected three to remain with the gallery on the permanent roster.

Stasack - unlike many of the younger artists today - has continued experimenting and exploring new means of expression and new ideas, delving deeply into each of his experiments and has succeeded in adding richly to his development and achievement as a creative artist.

I also feel very strongly that his contribution will be helped extensively if given some leisure from his teaching duties and through a complete concentration on the work he has in mind and well deserves the encouragement in the form of a fellowship.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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TRENTON
N.J. 21
4 PM
9 1963
N. J.

THIS SIDE OF CARD IS FOR ADDRESS

U.S. POSTAGE

The Downtown Gallery
32 East 51 Street
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

THE PRESIDENT AND THE BOARD OF DIRECTORS

OF THE DE CORDOVA MUSEUM

REQUEST THE PLEASURE OF YOUR COMPANY

AT THE ASSOCIATE PREVIEW OF THE EXHIBITION OF

PAINTINGS FROM THE WILLIAM H. LANE COLLECTION

AT THE MUSEUM FROM 9 TO 11 PM

ON SATURDAY EVENING, NOVEMBER 23, 1963

Guests of honor will be Mr. and Mrs. William H. Lane.
Associates of the Museum are welcome to bring guests.

Black tie. To make reservations, please call 259-8355

[redacted]

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FORTY EAST NINTH STREET, NEW YORK CITY

December 5, 1963

Dear Edith,

I never stopped to ask you if it was alright for me to buy my paintings on the "Dollar-down-dollar-when-you-get-me" basis.

I hope my paying you $50. a month til the paintings are paid for meets with your approval.

Forgive me for not asking you about this before.

Norman Berlin

tor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 9, TEXAS

19 November 1963

Dear Edith:

I trust the enclosed will put me in somewhat better odor with your long suffering accountant, to whom I trust you will give my regards.

We have a superb show which Rosalie arranged, and at every crucial focal point it is punctuated by a strong painting from the Downtown Gallery. What a particularly beautiful painting the Niles Spencer is, and how I wish my trustees would keep it here.

Bob and Carol Straus are coming over this week to see it, the show, that is. Sales have already been good, around 20% of the exhibition.

I fear I wont be in NYC until after the first of the year, at which time I shall look forward to a good visit, and meanwhile you have all best regards and many thanks.



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November 23, 1963

Mr. Milton Lowenthal
11 Broadway
New York, New York 10004

Dear Micky:

At last I have been able to assemble all the facts and figures on the six paintings by Rattner in your collection.

Based on the prices we have obtained in the past two years, I am furnishing the insurance valuations.

FISHERMAN 1943 oil 31x25	$3500.00
THE JEWELED CHRIST 1943 oil 15½x27½	3250.00
THE LETTER 1942 oil 28 3/8x23¾	3500.00
TEMPTATION OF ST. ANTHONY 1945 oil 30x40	5000.00
TRANSCENDANCE 1943 oil 30x40	4500.00
FIGURES WAITING 1947 oil 39½x59½	9000.00

I hope these will be of help to you.

Sincerely yours,

EOH/tm

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

4 December, 1963

Mrs. Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Edith,

Mr. Joseph Pulitzer, Jr. has applied to the Association for the appraisal of a drawing by Reuben Tam - Monhegan VI owned by him. You have been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of the Information Form, sign and date it, and return it to us, together with the photograph.

With thanks,

Sincerely yours,

Ralph F. Colin
Administrative Vice President

RFC:fs A735
Enclosures

Current market value $750.-
for Pulitzer Dec 17/63

F

November 29, 1963

Miss Libby O'Brien
Room 460
122 East 42nd Street
New York, New York 10017

Dear Miss O'Brien:

Thank you for your letter.

Much as we would like to cooperate with you, the exhibition entitled "Visual Art by Performing Artists" was the one exception in our career of concentrating entirely on visual artists who are professionals in this field. We did this for the benefit of the Whitney Museum and, since we do not want to divert from our policy of 37 years standing, we have been obliged to refuse the many requests which followed the show mentioned by you. I am sorry that we cannot possibly make another exception. However, I am sure that one of the many other galleries in New York would be interested in your suggestion.

Sincerely yours,

ECH/tm

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December 6, 1963

RELEASE ON RECEIPT

After serving for twenty-one years as Director of the Dallas Museum of Fine Arts, Jerry Bywaters will assume a new role at the Museum for the future. In March Bywaters made known to the Trustees of the Museum his desire to relinquish most administrative duties and concentrate his full time at the Museum on special curatorial activities, research, publication and greater development of the use of the Museum's collections and facilities in educational projects, especially in relation to university art programs. A detailed proposal for these activities was presented and approved by the Trustees of the Museum according to terms outlined by Bywaters.

With Bywaters in a different position at the museum, a new Director will be needed and a Committee of Trustees is at work on this project. Bywaters will continue as Director until a new Director is named and then will become Director of Research, Publication, and Educational Planning for the museum.

With funds available from a recent municipal bond issue, the Dallas museum is in the process of adding a new wing which will double present exhibition space and will include such additional art services as meeting rooms, new offices, sales areas, and a new print library. These eleven new galleries will permit more of the museum's permanent collection to be shown and will also permit the showing of work formerly at the Dallas Museum for Contemporary Arts, which closed on June 1st of the current year.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET NEW YORK 19, N. Y.

November 21, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

My slowness in thanking you for this contribution is a sign of how hectic things have been here for the past few weeks. Very many thanks for all that you have done and are doing for the Museum.

Sincerely yours,

Director

LG: jp

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Dec. 7

Dear Mrs. Halpert,

Santini will deliver the Osborn "Marcel Marceau" which we have had on consignment at the Rental Gallery, some time this coming week.

Would you kindly acknowledge receipt of this picture to me at the Baltimore Museum of Art. Thank you.

Mrs. Fenwick Keyser

ed 12/5/63

Baltimore Mus.

December 8, 1962

Mr. William E. Steadman
University Art Gallery
University of Arizona
Tucson, Arizona

Dear Mr. Steadman:

I was mortified to find that your letter of November 27th had been misfiled.

Indeed I will be delighted to work with you on the Marin exhibition and as a matter of fact we are now assembling a group of paintings many of which have not been shown in recent years. These will all be at the gallery next week, however again I am disturbed because I expect to leave for Honolulu on December 16th. Is there any possibility that you can arrive a few days earlier - preceding the Gorky opening and advance your appointment with the Fleischmans. Please wire me on receipt of this letter.

Sincerely,

EGH:lk

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November 20, 1963

Dr. Joseph L. Melnick
Dept. of Virology and Epidemiology
Baylor University, College of Medicine
Houston 25, Texas

Dear Dr. Melnick:

Your letter arrived this morning.

Yes, indeed I can answer your various questions. The words serigraph and silkscreen are synonymous. In the case of Shahn, he does his own printing and if certain areas are light, he wishes it to be so. Also, he does not number any of his prints. Since we are his sole agents and have been since 1928, we are thoroughly familiar with all his work. There never has been a serigraph in color entitled THE BLIND BOTANIST and I will check with the Print Council of America to ascertain how it was recorded in their catalogue.

I would appreciate your signing the blue receipt, which is to be mailed to us for our records. When your check is received, we will mark the invoice paid.

Sincerely yours,

EGH/tm

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FLAT 26,
100. LANCASTER GATE,
W. 2.
AMBASSADOR 0494.

27 November 1963

Dear Mrs Halpert,

On my return to London from New York a few days ago I found the enclosed item in the London Sunday Times of November 17, and since it credits you so handsomely for the work you did in pioneering the appreciation of American folk art.

I'll be headquartering in London for a while in connection with the K-C Art Fund, through which my associates and I have been financing the sale of art for a wide list of dealers. If there is anything this private banking service can do for you, let me know.

Very truly yours,

Harold Kaye

Mrs Edith Halpert
The Downtown Gallery
New York City

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MRS. ROBERT D. GRAFF
149 EAST 73RD STREET
NEW YORK 21, N. Y.

November 28th, 1963.

Mr. John Marin, Jr.
Downtown Galleky
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin,

Thank you for your letter dated November thirteenth and for the photographs of the four Shahn drawings. I would like to keep them until after our next meeting of the Committee for the Dance Collection on December twelfth.

Occasionally we are able to purchase works of art for the Collection. Also, we are undertaking an international census of twentieth century works of art relating to the Dance. It is, therefore, of great interest to us to know the location of these works.

I will appreciate hearing from you, if you find the Shahn poster and if you have anything else whioh might be of interest.

Sincerely yours,

Mrs. Robert D. Graff.

Meanwhile, if you can send me several more recent examples, I will continue to introduce Dole to a new public and to my favorite collectors.

With affectionate regards,

EGH/tm

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DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

November 22, 1963

Mrs. Edith Halpert
The Downtown Galery
32 East 51 Street
New York 22,

Dear Edith:

Thanks for your letter. I am happy to report that we sold Arthur G. Dove "Centerport", and I am enclosing herewith my check in the amount of $807.50 as shown by the enclosed statement. We are returning to you tomorrow the watercolor by John Marin "At Bierney's Beach, Cape Split, Maine". We are sorry we did not find a buyer for this one. Thanks very much, however, for lending them to our International Watercolor Exhibition, which I am happy to report to you, was actually a sensational success far exceeding our expectations. I am enclosing herewith a catalogue of the exhibition.

As you can imagine, we have been exceedingly busy and fortunately everything has gone along very well und business is very good. But we miss Dal every moment of every day, and I should suppose this shall continue.

As soon as I can get away, which probably will not be until spring, I am looking forward to seeing you en route to Europe or on a trip just to New York, as there are so many things I want to discuss with you. Besides that, it will be very nice just to see you again. I was very sorry I could not get to Santa Barbara, due to the fact that I was actually overwhelmed with grief and shock plus an avalanche of summer visitors and details.

Best wishes for a happy and successful 1963/1964 season and warmest regards,

As ever,
DALZELL HATFIELD GALLERIES

Ruth

...for to publishing information regarding sales transactions. ...searchers are responsible for obtaining written permission ...rom both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary*

December 4, 1963

Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

Thank you very much indeed for your courteous reception of Julian Levi and me when we called at your gallery. Mr. Levi has made his decisions concerning invitations, and I am pleased to enclose cards which will indicate the artists and paintings which he would wish to include in our forthcoming 159th Annual.

I trust these works are still available and you will see that the cards are filled in completely in all details not already accomplished. Budworth will be collecting all of the material in New York City between the 9th and 13th of December, and you can expect a call from them.

Many thanks in advance for your good cooperation.

Sincerely,

Joseph T. Fraser, Jr.
Director

JTFjr:l

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GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 50.000 NF

36, AVENUE MATIGNON
PARIS 8e

TÉL. : ELY. 28-16
R.C. SEINE 57 B 10.506

December 2 , 1963.

Mrs.E.G.Halpert
The Downtown Gallery
32 East 51 Street
New York 22,N.Y.

Dear Mrs. Halpert,

I hope you have by now received Ottesen's paintings and that your Christmas exhibition is as much a success for you as for him. I am, in any case, awaiting your news on this subject very eagerly.

I have had a conversation with Mr. & Mrs. Rattner, who I know have written to you. Everything took place in a very friendly atmosphere and Mrs. Rattner has told me several times how much she likes you...me too by the way. They would like the exhibition to take place in June in our gallery with the assistance of the American Church , hoping that it is the Church that will pay all the expenses of catalogues, publicity, invitation cards, as well as shipping expenses of the paintings coming from the U,S,A,

After that, I unfortunately had the visit of the lady who looks after the church matters and that of her assistant - My impression of them was not very good. They are very far from reality and the woman in question is not at all what you would call a "peppy girl"!

.../...

ing to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
m both artist and purchaser involved. If it cannot be
ablished after a reasonable search whether an artist or
rchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

November 20, 1963

Mr. Elmer Rice
315 Long Ridge Road
Stamford, Connecticut

Dear Elmer:

Much as I would like to be of service to you and your friend, Victor Brauner is a name unknown to me and, after calling two or three other dealers, I am still unable to furnish any data.

Hope you have better success elsewhere. Best regards.

Sincerely yours,

EGH/tm

December 6, 1963

Mr. William F. Horner
1510 Commerce Building
Kansas City, Missouri

Dear Bill:

It was a treat treat to see you and a great pleasure to send you one of my favorite paintings by Charles Demuth. Incidentally, I included photographs of the Epstein and the Korach sculptures as you requested.

Upon receipt of your letter and check promptly signed, I promptly sent our contribution to the Student Fund, addressing the envelope to President Andrew Morgan.

I was delighted to learn that Nat lost his shingles and hope, as you do, that he will put on the desired weight and regain his good old neb. Perhaps, on your next visit east we can all get together and celebrate his full recovery.

My very best regards.

Sincerely yours,

EGH/tm

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 23, 1963

Midtown Galleries
11 East 57th St.
New York, N.Y.

Gentlemen;

On a recent trip to New York -- I think in your gallery -- I saw a Ben Shahn print (lithograph, woodcut or what technique I can't remember) of a man in a thornbush. I think it was listed at $100.

Would you let me know if you have this, how many there are in the series, and whether I can still obtain a copy? Since I want it for a birthday gift on Dec. 14, I'd much appreciate a fast response if you do have it.

Sincerely,

Mildred Spencer

Mildred Spencer
214 Highland Ave.
Buffalo 22, N.Y.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

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Miss Edith Halpert.
The Downtown Gallery,
New York, U.S.A.

461 N. Glynde Ave.,
Vancouver, B.C.,
Nov. 30 '63.

Dear Miss Halpert.

Mr. Sam Hunter, who knows my painting, has written ~~me~~ me that he was speaking to you on my behalf and that you might be interested in seeing something of my work. He suggested I contact you.

It had been my plan to be in New York this Christmas holiday when I would have come in to present myself - but this plan has now changed and I shall not be able to do this in person.

I had not known that Sam Hunter was going to speak to any gallery for me and I am grateful that he respects my work enough to do so.

I have always had more commitments for my work than I can reasonably fill so I have never bothered too much about about a new York outlet. I have also

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Libby O'Brien

D A R

Foundations

ROOM 460
EAST 42ND STREET
YORK 17, N. Y.
MURRAY HILL
2 3605

November 26, 1963

Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Sirs:

The November 24 issue of Pictorial Living showed paintings of celebrity Sunday Painters on exhibition. They were all actors or actresses.

I am merchandising Alice Peterson, Food Editor of the Daily News. In her daily live she is continuously painting pictures through the camera's eye and then takes her artistic ability home, to paint on canvas.

There must be other prominant people in a similar category whose artistic contributions would make a most interesting exhibition for your gallery.

I would like very much to hear your reactions.

Cordially,

Libby O'Brien

LOB:jgm

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

November 21, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

We thought that you might enjoy a permanent memento of your Collection's exhibition at the Academy, so Raymond Sato assembled the enclosed photographic record for you.

You will be happy to know of the tremendous interest your Collection has for highschool students in Honolulu. I believe every art student in this age group is writing a report on the Collection.

On December 4th I am giving a special lecture for members on this Collection. I will thoroughly enjoy giving this lecture, but regret that you are not here to do it instead. What about Christmas????????

Best regards,

Bill

William A. McGonagle
Assistant to the Director

WAMcG:pl
Encs.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE 527-2191
Cable address: WADATH

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November 18, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I didn't have a chance to write to you but, as you already know, my Collections Committee decided to keep two Max Weber's, "Meditation" and "Three Figures". Since our superintendent was driving to New York I thought this was a good way to get the picture "Bathers" back to you.

Would you send us a bill for the two pictures with the 10% discount. We are delighted to add these to our collection.

With best regards,

Sincerely yours,

Charles

C. C. Cunningham
Director

CCC:ml

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

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AIR MAIL

December 3, 1963

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter and your concessions. Mrs. Ross is very pleased and so, needless to say, am I. Mrs. Ross is so pleased, in fact, she wants to know when the large Mother and Child is going to be cast in a bronze version so she can consider it also.

Please ship the "Child Drinking" as soon as possible. If it can be here by December 12 for the opening of a Recent Acquisitions, that would be ideal, although rather short order I realize.

The bill should be made out to the Milwaukee Art Center. Mrs. Ross will turn the necessary funds over to us, but payment will be by our check.

Again, thanks and my kindest personal regards.

Sincerely,

Tracy Atkinson
Director

TA:mh

Please add the following to our MUSEUM list:

Mr. James M. Brown, Director
Oakland Museum
Oakland, California

Arwin Gallegies
1420 Washington Blvd.
Detroit 26, Mich.

Mr. James Kirk Merrick, Exec. Director
Philadelphia Art Alliance
251 S. 18th St.
Philadelphia, Pa.

Please send us the new white cards. Thank you for your prompt attention.

Incidentally, I have not yet received the white cards from my changes list sent to you on November 29th.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART
HIXLER ART AND MUSIC CENTER

November 30, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our project on Maine Art seems to be progressing well, with the book scheduled for appearance in the spring and the Archives rather well underway. We are now arranging for the exhibition which is to open here in May. As you can see from the enclosed forms there are four objects which we would like very much to borrow from the Downtown Gallery. Three of these the Rattner and both sculptures by Zorach we would like to have for the complete tour. A fourth one, the John Marin is for exhibition at Colby and Boston only.

We regard all of these as important objects and will hope for a favorable response to our request. I know you recognize the importance of this exhibition in making known the significant role of Maine in American art.

With my best regards,

Sincerely,

James M. Carpenter

JMC/cmc

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November 29, 1963

Miss Susan Firestone
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York, New York 10017

Dear Miss Firestone:

I am very pleased to send you my "candid and critical appraisal of each" - both Frederick S. Wight and Edward A. Stasack. The reports are enclosed.

Sincerely yours,

FGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

NOV 21 1963

FRENCH CABLE CO.
10 ROCKEFELLER PLAZA
TEL. PLAZA 7-5167

DS166 TK42 PARIS 21 21 1538

LT DOWTOWN GALLERY THIRTYTWO EAST FIFTY FIRST STREET NEWYORK

SHIPMENT OTTESEN ARRIVE NEWYORK TWENTYSEVENTH OR BEFORE LETTER FOLLOWS BEST REGARDS

GRILICHESS

CPM FIRTST STREET

Galerie Coard

FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934
VIA FRENCH

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UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

December 5, 1963

Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have just had a talk with Lois Bingham to find out where we stood in terms of help for the Stuart Davis exhibition. The United States Information Agency will not be in the picture. For one thing they can do nothing about a one-man show for a living painter and since we wish to keep Stuart alive, that settles that.

Henri Dorra goes to Paris around Christmas time to see his mother and he can find out whatever can be done from that end. Apparently there is some help out of funds and not available from this side. This means that we should know what there is to be known by the first of the year. I doubt if we succeed and I must say I hate to see the Tate go glimmering for lack of money when it was right under hand. All the same I can hardly beat the bushes for foundation money for Tate. It would have to be some general proposition and that would take time and negotiation, and a one-man show would probably not be the point of departure.

This suggests to me that we should be thinking about museums in this country. Drop me a line and give me your thoughts.

Ever affectionately,

Frederick S. Wight
Chairman
Department of Art

FSW:cf

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[Dec. 1963]

Dear Mrs. Hackett -

Could you let me know
as soon as possible, please,
if you have a print
of a Ben Shahn silk screen
in black-white only
a wheatfield? - I
would like to give it to
my daughter for Christmas
if I can locate one -

Thank you very much

Mrs. Lawrence Thompson
Conant Rd
South Lincoln Mass

edit eyh - not at files

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

NON-PROFIT ORG.
U. S. POSTAGE
PAID
Lincoln, Mass.
Permit No. 1

DeCordova Museum
Lincoln, Massachusetts

Finally, for a social note, I went to Wichita last Monday to help open the new wing, which is now the better part of the Washington Art Museum, and saw what Mrs. Narvis had done with her money. You have left a very impressive trail there, what with Marin, Sheeler, Dove, Shahn, Kuniyoshi and so many other people you consented to make famous. Wichita was very nice to me for 24 hours and I can only say that I was happy to escape.

Yours faithfully,

Frederick S. Wight
Director
UCLA Art Galleries

FSW/rs

This was dictated just before the news broke Friday. What a changed world. I doubt if this hastens any news from Washington.

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

4 December, 1963

Mrs. Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Edith,

Mr. and Mrs. Joseph M. Edinburg have applied to the Association for the appraisal of a drawing by Ben Shahn - Nocturne #15 owned by them. You have been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of the Information Form, sign and date it, and return it to us, together with the photograph.

With thanks,

Sincerely yours,

Ralph F. Colin
Administrative Vice President

RFC:fs A735
Enclosures

Current market value $500 — [redacted]
E. Halpert 12/17/63

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STEIN ROE & FARNHAM
Investment Counsel

AREA CODE 312
TELEPHONE 263-7600
135 SOUTH LASALLE STREET
CHICAGO 3
CABLE ADDRESS-STEINROE

November 27, 1963

Mrs. Alice Nash
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Nash:

Mrs. Stein and I are leaving today for a Thanksgiving holiday in the East. We had hoped to come into New York City but now find we will not be doing so.

We wanted to tell you that we would be glad to purchase the four-panel painting which Mrs. Stein liked done by a Chinese painter whose name I don't recall at the moment, and we would be willing to pay you $2,000 for it. If you see fit to accept this offer, you may send the painting to our home at 1192 Westmoor Road, Winnetka, Illinois. If you would like a down payment before sending it, we would be glad to mail it to you with the understanding that the balance of the payment would be made upon delivery of the painting.

Sincerely yours,

Sydney Stein, Jr.

SSJr:DH

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CARLETON COLLEGE
NORTHFIELD, MINNESOTA

DEPARTMENT OF ART

December 3, 1963

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you very much for your response concerning our query about the Ben Shahn serigraph "Blind Botanist." *

We want to purchase this print. Our purchasing agent, Mr. Williams, will complete the purchasing arrangements with you concerning the "Blind Botanist."

Could we arrange with you a possible showing, here at Carleton, of a group of Shahn prints for either next year or the year after that? In such a show, we would require approximately 30 pieces.

Yours sincerely,

Dean Warnhaltz

W. D. Warnholtz
Chairman, Department of Art

WDW:mse

* Ben Shahn "Blind Botanist" 1962, 26" x 38" $125.00

cc: Mr. Williams
Carleton Business Office

DRAFT

All I can say is that I never would have dreamed of making arrangements had I been aware that the prices you originally stated had no relation whatsoever to those which have finally evolved.

I deeply regret the expense involved for you and for me in returning the shipment.

Mme. Michel Grilichess
36 Avenue Matignon
Paris 8, France

Dear Madame Grilichess;

At last the customs official called today to supervise the opening of the crate containing the Ottesen paintings which had arrived several days ago and were held awaiting the examination.

These were unpacked and I was very pleased to see the collection but in referring to your most recent letter, was rather appalled that the figures you gave were in dollars and moreover were the net prices. Either you made an error in giving me the price range of Ottesen's paintings when you were at the gallery or your letter of November 18th represented a completely new picture. On the other hand, I might have misunderstood you in the first place because I never would have considered asking you to ship these to me - and as a matter of fact, I did specify that I wanted the smaller examples.

START AGAIN

Dear Madame Grilichess:

The crate containing the Ottesen paintings arrived several days ago, but we had to await a customs official who came today to supervise the opening of the crate under his supervision. With the Christmas Exhibition on at the moment, I did not get a chance to look at the paintings until closing time and was rather surprised that you had included so many large canvasses as I made it clear that for our Christmas Exhibition, we have smaller and inexpensive works of art by all the artists represented.

In checking your list to which was attached your letter dated November 8th, I suddenly realized that the figures listed were net and your subsequent letter shocked me no end when you indicated that the figures stated were not francs as listed but intended to be in dollars.

If you will recall our conversation in New York, you gave me a price range starting at something in the neighborhood of $150. for the gouaches and as I recall a top figure of $1200. for the biggest paintings. Thus it seems that either you or I or both of us had a complete misunderstanding. Under no circumstances would I have requested the shipment of paintings by an artist completely unknown in America whose work was priced in the category of our better known artists and certainly those in The Downtown Gallery. I cannot under any circumstances ask what would be equivalent to $450. for the gouaches as compared to the many artists in our Christmas Exhibition who are represented in major museums and have gouaches or paintings in casein at much lower figures. Frankly, I am completely mortified by this experience as the figures you stated to which I would have to add the usual one-third commission would automatically be priced at $450. to $3750. As you gather, I find it very difficult to write this letter as - and I repeat - I am appalled, since an artist unknown in America starts at a figure certainly amounting to, at the most, one-third of the figures quoted.

I will have to repack the pictures and return them to you although I find Ottesen tremendously interesting, but no more so than our four younger painters in the gallery who are already represented in a number of major museums and are in much, much lower brackets. I deeply regret that this strange mix-up occurred - about the first in my entire experience.

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...for to publishing information regarding sales transactions. ...archers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

1963 NOV 26 PM 7 42

KLA289 (28)SYA710 MA612

M MWA468 DL PD AR MILWAUKEE WIS 26 404P CST

MRS EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

MRS ROSS EXCITED ABOUT ONLY THE "BOY WITH CUP" ADAMANT ON PRICE

I AM AUTHORIZED TO OFFER YOU FIVE THOUSAND THIS PIECE CAN YOU

DO THIS MUST HAVE QUICK DECISION GOOD CUSTOMER

TRACY ATKINSON MILWAUKEE ART CENTER

(22).

W02-111

December 7, 1963

The Brearley School
610 East 83rd Street
New York, New York 10028

Gentlemen:

When the folk art was returned to us on the 6th of December, we found a number of new damages on the sculpture #1402 entitled EAGLE WEATHERVANE. There are several serious breaks throughout.

Would you be good enough to report this to your insurance company immediately.

Sincerely yours,

EOH/tm

ior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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November 23, 1963

Mr. L. E. Levick
New York Journal-American
220 South Street
New York, New York

Dear Mr. Levick:

Many thanks for sending me the handsome color spread. Naturally, I wish it were a more characteristic Downtown Gallery exhibition, but I'm grateful just the same. At the moment we are preparing for our 38th Annual Christmas exhibition, an event I both dread and love. We are assembling some hot new numbers, but not from the theatrical group. These will all be professional works of art.

Come in on Monday and see the fun. I guarantee it won't be as crowded as the M. galleries on opening night.

Sincerely yours,

EGH/tm

November 29, 1963

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Atkinson:

My night letter must have reached you by this time with the message in connection with the Zorach sculpture. I sent this in lieu of a letter as no one at the gallery was in the mood for routine functioning. Even Zorach capitulated without much ado.

In any event, you may advise Mrs. Ross that we accepted her offer under the circumstances and also promoted by the wish of having one of the great Zorachs in your area. Frankly, I am delighted that he will be represented with CHILD DRINKING, a recent sculpture based on a very early bronze modelled with his own son as the subject. The cast at that time was about six inches high and of course the recent carving has many variations incorporating the artist's development to date.

Would you be good enough to let me know when you would like to have this sculpture shipped to you and how it should be billed. We would prefer to make the invoice to the museum as we have never made any price concession to a private collector or, as a matter of fact, to a museum. Naturally, we will follow your wishes in the matter and again I want to say that I am very pleased to have this example in your possession and also the Davis, Demuth and Marin paintings which were presented to the Milwaukee Art Center by Peggy Bradley.

Best regards.

Sincerely yours,

TGH/tm

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

November 30, 1963

Dear Edith:

I finally have managed to get around to checking over the unaccounted for prints. The result of my effort is to be found on the enclosed sheet.

A number of the older prints I have been unable to find the sales slips for, so I must assume that somehow they have disappeared a long time ago. In any case, I am certain you did not intend, as it would appear from your consignment memorandum #6724, that I should pay for them at raised prices and reduced commissions. In that case, even if I had sold the prints, I would have lost money on the deal.

Two Marin prints, #B63 and #B58, are being returned to you under separate cover. Consignment memorandum #6533 does not show a print of Supermarket.

I trust that all this meets with your agreement and upon your confirmation, I will send you my check in the amount of $565.00 by return mail. At the same time, I would appreciate your informing me of the final disposition of the Jack Zajac sculpture which you lent to the Whitney Museum's "Fifty California Artists' exhibition.

Sincerely yours,

Felix Landau

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

FL:jj

Cable/GALLAND

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LAW OFFICES
ALLAN D. EMIL
660 MADISON AVENUE
NEW YORK 21, N.Y.
PLAZA 1-0870

ALLAN D. EMIL
MELVIN A. ALBERT
HAROLD RIEVAL

November 20, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

I enclose herewith copy of the letter that I sent to the Museum of Early American Folk Art.

I would appreciate it if you would let me have an appraisal on it. The painting is now in the possession of the Museum.

Sincerely,

ADE:sw
Encl.
#211-A

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

the executive of the zionist organisation · הנהלת ההסתדרות הציונית

בית הנכות הלאומי בצלאל
The Bezalel National Museum

p.o.b. 396 ת.ד. • Jerusalem, Israel • ירושלים • phone: 5652 טלפון:

November 29, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith,

Hi. Hope you're well. I'm. New buildings gestation period extended. The "thing" will be nearly bar-mitzvah by the time it gets dedicated.

Was and am serious. A tax-deductable soul, very nice person came through while the Rattners together with lots of other paintings were on exhibit. He was surprised (I was amazed that he was surprised) that they were on loan and many of the artists shown were not in the Bezalel National Museum's permanent collection. He wondered about three (upon which we agreed) and said "How much". I said I'd find out. I did and his purchases ended in one acquisition. Unfortunately not the Rattner.

However I am not unoptimistic that once the enclosed opens we won't have such trivial problems - we will be given works of art by people who really feel impelled to do so out of interest, enthusiasm and no odd reasons.

Thanks for writing. I will keep the secret. Appreciate your consideration.

The paintings are being sent on to you. Thanks.

Fondly,

Karl Katz

P.S. Do you think I should try to involve Mildred Levick and Jacob Shulman. I'd really like to open the Museum with at least a fine Shahn and early Weber. You know we have not bad Davis, Kuniyoshi, Marin and Zorach (yours!). But as I said I'm optimistic.

Encl. photo - (We are sending it separately)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WILLIAM T. KEMPER
KANSAS CITY, MO.

December 2, 1963

1510 Commerce Bldg.

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Ck
Court.

Dear Edith:

I am enclosing my check in the amount of $1100.00 to pay for the watercolor by Charles Demuth, which you are to send to me at your convenience.

I think you remember each time I buy, I ask the dealer as well as the artist, to contribute five percent (5%) of the total amount to the Student Fund at the Kansas City Art Institute and School of Design, and in that way they can take it off their income tax. This is a small amount, but very helpful to our needy students. I would appreciate it if you would have a check sent to Andrew Morgan, President of the Kansas City Art Institute, 4415 Warwick Boulevard, for five percent of the $1100.00. You have done this before and I know you realize how much good it does.

It was a pleasure seeing you and I am still thinking of the other things that you showed me.

I had a nice week-end with "Nat" and although he looks thin, he is much better and I think the shingles have left him.

Kindest regards.

Faithfully yours

Bill

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

November 20, 1963

TWA Cargo Sales
80 East 42nd Street
New York, New York 10017

Gentlemen:

If you have a pamphlet or brochure of air freight rates inlcluding Hawaii, we would very much appreciate receiving a copy.

Also, regarding your recent announcement of international air freight after January 3, 1964, we would be interested in those rates as well.

Thank youffor your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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November 26, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 North La Cienega Boulevard
Los Angeles 69, California

Dear Joan:

Many thanks for sending the photographs of THE RAPE I (if you will excuse the expression) which looks absolutely magnificent in the photographs and must be even more so in the hand-painted version. Please pass on my congratulations to Morris. Incidentally, we sent Bill over immediately to the Whitney Museum with three prints so that you may relax.

I certainly look forward to seeing you and Morris in New York and will do everything I can to make you comfortable and happy. It will be a great treat to see you both and to hear all the latest reports and "the excitement" referred to in your letter.

With affectionate greetings to you and to Morris.

Sincerely yours,

RGH/tm

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

Winter
35½ EAST 68th STREET
NEW YORK 21, N.Y.
(212) UN 1-9270

JOHN EASTMAN, JR.
DIRECTOR

Summer
SKOWHEGAN, MAINE
(207) 474-9345

December 6, 1963

Dear Edith:

I know you will be excited to receive, at long last, your Ben Shahn poster.

It wasn't sent to you sooner because of our desire that a very special one, signed by Ben, for you, be sent. It is now on the way.

I hope to see you soon.

Sincerely,

John Eastman, Jr.
Director

330 TOMPKINS AVENUE
STATEN ISLAND 4, N. Y.
Telephone Gibraltar 7-6800

Cable Address "Romeike" New York

Established in 1881
by HENRY ROMEIKE
as the first PRESS
CLIPPING BUREAU
Today the LARGEST
and MOST . . . . . .
COMPLETE *in the*
WORLD . . . . . .

November 22, 1963

Mr. E. G. Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mr. Halpert:

As your press clipping service, Romeike is pleased to announce that, in keeping with our continuous endeavor to provide you with the best service obtainable, the facilities of Romeike and those of Luce Press Clipping are being combined.

You will benefit from not only increased efficiency but from the combined coverage of all the daily papers, all the weekly papers, all the magazines and trade journals in the United States, while your rate of payment will remain the same as it has been in the past.

Sincerely,

H. J. Ruben

Nathaniel Ruben, President

Daniel Loria

Daniel B. Loria, Treasurer

Please join me for Cocktails at my home on Wednesday December 4th from 5:30 to 6:30 P.M.

I'd like you to meet Irving Mitchell Felt President of the Federation of Jewish Philanthropies, and discuss with him, informally, how we might form an Art Dealers and Gallery Owners group for Federation.

We will not raise funds at this meeting.

Please let me know if you will be with us.

Cordially,

Cecile B. Wertheim

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Committee to Save Cooper Union Museum
509 MADISON AVENUE, NEW YORK, N. Y. 10022
(ROOM 416)
PLaza 3-5181

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 20, 1963

Dear Fellow Members:

Since the Committee's proposal was sent to the Trustees of The Cooper Union on September 17, a month elapsed due to the inability of the Trustees to advance their discussions regarding our proposal.

On October 16, Mr. Arthur A. Houghton, Jr., Chairman of The Cooper Union Trustees, with Dr. Humphreys and two lawyers from Milbank, Tweed, Hadley and McCloy (counsel for Cooper Union), received our representatives in his office in the Corning Glass Building in New York. Present for the Committee were Mr. duPont, Chairman, Mrs. Robert Woods Bliss, who flew up from Washington for the meeting, Miss Alice Winchester, Editor of ANTIQUES Magazine, Mrs. Jacob M. Kaplan, and Mr. Albert I. Edelman, Counsel. Mr. duPont and Mr. Edelman plainly stated that the Committee stood ready to work with The Cooper Union Administration in any reasonable and constructive way which would preserve the integrity of the Museum. Mr. Houghton gave no indication of the extent of his interest in our proposal and merely reiterated that it was being considered along with other alternatives and was unresponsive to any open discussion of the merits either of our proposal or of the alternatives. The lawyers' questions were an effort to pin-point every aspect of the financial elements of our proposal.

Executive meetings of the Committee have been held and a plan contemplated. However, before this could be put into effect, word was received that the American Association of Museums had offered to set up a Committee of advisers to study the problem of The Cooper Union Museum in all its aspects. This offer was accepted by the Trustees who met on November 13 with Mr. Charles van Ravenswaay, President of the American Association of Museums and President of Old Sturbridge Village, who will chair the study committee.

This plan already had been communicated to Mr. duPont who lent it his support and approval. Therefore, Mr. van Ravenswaay met during the afternoon of November 13 with Mr. duPont, Mrs. Sachs, Mr. Edelman, and others of the Executive Committee representing the Committee to Save The Cooper Union Museum. Mr. van Ravenswaay fully described the purposes of the proposed undertaking and advised us that he has been promised full cooperation by the Cooper Union administration and freedom to talk with the staff of the Museum.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

From artists nets

The SWETZOFF Gallery 119 Newbury
Street, Boston 16, Massachusetts 617 KEnmore 6-1990
Hyman Wulf Swetzoff

November 19, 1962

PRICE LIST

RICHARD FISHMAN - UNTITLED welded steel - unique $450.00
(less 15%)

HAROLD TOVISH - CHILD WITH DOLL - bronze - unique $450.00
(less 15%)

HAROLD TOVISH - THE INVALID - bronze - unique $650.00
(less 15%)

ROBERT ESHOO - FOUR SEASONS - pastel Sold $650.00
(less 15%)

SHINKICHI ~~TIGIRI~~ TAJIRI - BIRD - unique - bronze * $650.00
(less 20%)

SHINKICHI TAGIRI - STUDY FOR SCULPTURE - ink $175.00
(less 15%)

HYMAN BLOOM - ANATOMICAL STUDY - sepia wash $350.00
(less 20%)

ELLEN SINCLAIR - THE KEEPER'S TREE - oil $450.00
(less 15%)

MARIANNA PINEDA - MOTHER AND CHILD - bronze $1000.00
(less 15%) 1 of 3

LOUIS COHEN - HEAD - bronze - unique $550.00
(less 20%)

November 29, 1963

Mrs. James Schramm
2700 South Main Street
Burlington, Iowa

Dear Bo:

Many thanks for the fascinating photograph of the Toshiyoshi. Our gal sure has a lot to think about; don't you agree? I am dying to see the article and hope that you will let me know how I can obtain it as being a member of the "wrong side of the tracks" group, I wouldn't know where to obtain a copy of the publication entitled The American Club Woman. Meanwhile, I can refer to the photograph periodically and wait for the story.

Yes, it has been a mighty long time and I certainly look forward to seeing you and Jim - and hope that you will let me know in advance and I will keep an evening open so that we can have a good gab-fest about all the recent events in the art world.

Sincerely yours,

WJI/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 19, 1963

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The President of the Friends of the Corcoran, Sidney Zlotnick, called me this morning to state that they had decided to cancel their plan to vote on an acquisition. This, therefore, voids the selection I had made on their behalf when I saw you last week. Sorry to have taken up your time to no good purpose.

With best regards,

Sincerely yours,

Bill.

Director

HWW:cgs

[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

December 4, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for sending us on approval the silkscreen by Ben Shahn.

We are returning it to you and trust it will arrive in good condition. I have decided that we should put the money it would cost toward a painting by Marin or Davis.

Please send me a photograph and let me know the price of the Stuart Davis 1917 oil "THE PRESIDENT."

Many thanks.

Sincerely,

Edward

Edward H. Dwight, Director

EHD:mwh

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November 22, 1963

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We are all staggered here at the fantastic, unbelievable news from Dallas which broke half an hour ago.

I had a meeting this morning with the Art Committee of the Junior League, and I am happy to inform you that they agreed enthusiastically to our choice of Marin's 1937 watercolor, Grey Ledges, Blue Breaking Sea - Region Cape Split, Maine. So, this hurdle has been cleared. There will be a meeting of the Board's Executive Committee shortly at which time this work shall be offered for their consideration. I trust that the Board will accept the gift with thanks.

Inasmuch as the price of this watercolor is $3,500 and the Junior League has just over $4,500 in its picture fund, I have been authorized by the League to find out from you whether it would be possible to purchase a museum quality drawing by Ben Shahn for $1,000. If this is possible, are there,by any chance, photographs available?

I hope that I can give you word very soon on the Board's decision so that we can go ahead and have the watercolor shipped down here. I cannot tell you how excited I am about this and how much I appreciate your help in making this possible.

Looking forward to hearing from you,

sincerely yours,

Head of the Museum

GV xmc

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION · 1280 Peachtree Street, N.E. · Atlanta 9, Georgia

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CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH 13, PENNSYLVANIA

1 December 1963

Mrs Edith Halpert
Downtown Galleries
32 East 51st Street
New York City

Dear Mrs Halpert,

Tseng Yu-ho wrote to suggest I contact you with respect to borrowing about six of her paintings for an exhibition here from next November 9th through the 27th. This is to be a contemporary Chinese show which we hope will include her work plus others of Zao Wou-Ki, Ch'en Ch'i-ku'an and Chi Pei-shis.

We carry fine arts insurance against the usual risks for the work while in transit as well as while hung. The shipping costs we should expect to pay.

For this show I want to make a special publicity effort and to that end I should like to borrow a glossy photograph. How the present day Chinese painter relates his tradition to contemporary directions ought to be of considerable interest. We presently have slides of her work but no photographs.

Sincerely,

R. B. Beaman

R. B. Beaman
Exhibition Chairman

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LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

JUDSON 6-1212

November 20, 1963

Dear Miss Halpert:

Mr. Hunt has asked me to thank you for taking the time and trouble to write to him about LIFE's September 20 report, "Sold-out Art." We hope you will forgive the delay in replying to your frank letter. While we naturally regret your feelings about this report, we appreciate having the views of one so intimately involved in art, and are glad to have the opportunity to discuss the report with you.

I believe that you will agree that news of the art world is one of the more hotly disputed areas of journalism, for the simple reason that opinions on the subject of art seem to be so highly divided from person to person. There is a wonderful variety of riches in this field of creation, and LIFE, as a weekly newsmagazine, endeavors to mirror significant events, personalities and trends as they pass across the scene, hoping to better inform our readers, while leaving them to form their own conclusions and preferences. We believe that this coverage should include some discussion of who is buying art, and who is selling art, as well as what is happening to cause one style or technique to wax or wane in public favor.

As we indicated in our report, the current art popularity throughout the U.S. embraces all schools; it was not our intention to judge the artistic merits of one school over another, or to imply any correlation between price tag and the intangibles of aesthetic content. Rather we were pointing up two major facts of the art scene today: that more and more Americans are eager to own originals; and that the panic that scared art speculators away has turned the market back toward a public which often has more love to offer than money.

Sincerely yours,

Douglas Ackerman

DA:cb

Douglas Ackerman
for the Editors

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December 6, 1963

Mrs. Lawrence Thompson
Conant Road
South Lincoln, Massachusetts

Dear Mrs. Thomson:

Thank you for your letter.

I am sorry that the Ben Shahn silkscreen to which you refer is no longer available, the edition having been exhausted.

However, we have an excellent selection of others by Shahn and some of the other artists whose names are listed below. We would be happy to show them to you and hope perhaps you will drop in when next you are in New York.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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December 7, 1963

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

Enclosed please find Grossman Publishers' invoice for the six copies of Ben Shahn's LOVE AND JOY ABOUT LETTERS which were sent directly to you.

Would you be good enough to send us an "exchange check" in the name of The Downtown Gallery and also to return the invoice to us. We will pay the bill directly.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Bookkeeper

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 50 years after the date of sale.

Mrs Cummings and I had our pictures ready
for you to see early in the summer, there
in Rochester, also in New Hampshire. A much
expense Mrs Cummings was obliged to bring
all of the pictures from New Hampshire to New
York.

Any way we feel much interested in
E E Cummings pictures and shall hope
for them to receive their due.

There seemed to be a pleasant
gathering - but not too many at the opening -

Sincerely yours
Hildegard Watson

Hildegard Watson
(Mrs Sibley)
Rochester, N.Y.

December 3, 1963

Mrs. Donald Bear
Esther Bear Gallery
1125 High Road
Santa Barbara, California

Dear Esther:

As I am down to one-day-a-week bookkeeper, I decided that it would simplify our records to buy pictures outright rather than make out a whole series of consignment records and wait until the client paid to transmit the proceeds. Thus I am now enclosing my check for the three collages by William Dole, all of which I like immensely.

In looking through the biographical data which you sent me, I realized that he has not had a one-man exhibition in New York and it occurred to me that it might be a good idea to change the California image somewhat by arranging for a Dole exhibition here. I do not know whether you have a contract or not or some arrangement of exclusive representation and certainly have no intention of communicating directly with the artist or with any other dealer who may have some special tie-in with Dole. If you control the situation and Dole is interested, I think I would like to have such an exhibition including not only the collages, but also watercolors recently produced. Of course it would also be a good idea to make it retrospective in character with an accent on his most recent work. Why don't you think about this and let me have your reaction and his to this idea.

No doubt word has reached you by this time that I am moving from this building and starting a new (believe it or not) location within walking distance from this building. I just cannot take the first floor bit any longer as I have become a victim to every character who either has some odd "pitcher" to sell, wants the name of a hotel in Worcester, a valuation on some cornball object or psychiatric treatment free of charge. I have not chosen the specific spot, but hope to have my plan organized by January and want to have an occasional one-man exhibition of an artist not established in New York or any other part of the eastern area and naturally one whose work I admire. Think about it, discuss it with Dole, and let me know what arrangement can be made. Actually, I'm very opposed to this "sharing" business, but I feel you and I can work together amicably and to great advantage to the artist. In any event, let me hear from you at your convenience. There's no immediate hurry as it would take time for me to re-orient myself, build stock rooms, show rooms and whatever, have the opening show (without the Fire Department barging in) and work out a schedule for 1964. But I do feel strongly about Dole as an artist with a personal statement as opposed to the many who fit the mold cast for them by the press and a dealer combine.

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Pl
Invite in for lunch on
write 11/63

November 19, 1963

Mr. Irving Millstein
74 Curley Street
Long Beach, L.I., New York

Dear Mr. Millstein:

Quite a long time ago, you asked that we communicate with you when we received a sizeable group of paintings by Edward Stasack.

As the artist went abroad and on his return concentrated on his graphics, I did not communicate with you. However, we have just received quite a few canvasses which I would be very happy to show you if you are still interested in seeing the work of this very exciting painter. Won't you telephone to arrange for an appointment so that we can have the material available for you when you come in. It will be nice to see you.

Sincerely yours,

EGH/tm

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

Complete file

November 26, 1963

Comet Ray Letter Service
220 East 23rd Street
New York, New York

Gentlemen:

Please note the following changes and corrections in our mailing lists.

MUSEUMS

Add: Mr. Merrill C. Rueppel
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Mr. Edwin C. Rust, Director
The Memphis Academy of Arts
Overton Park
Memphis 12, Tennessee

Add Street Address: Mr. Max William Sullivan, Director
Everson Museum of Art
407 James Street
Syracuse, New York

CUSTOMERS

Changes of Address: Mr. and Mrs. Herbert Sandler
1119 Hilltop Drive
Lafayette, California

Mr. Bert L. Smokler
200 Northland Tower
Southfield, Michigan

Miss Mary E. Johnston
P. O. Box 46446
Cincinnati, Ohio 45246

Thank you for your prompt attention. Please send us the new white cards.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The solidity and firm resolution of our Committee are of vital importance at this time and we urge the maintenance of your interest and support. Further reports will be sent you as matters progress.

Sincerely yours,

THE EXECUTIVE COMMITTEE

Henry F. duPont, Chairman
Eleanor Sachs, Vice-Chairman
Margaret Nelson, Secretary
Harvey Smith, Treasurer
Albert L. Edelman, Counsel
Alfred Auerbach
Clifton Billings
Elisha Dyer
Alice M. Kaplan
Dorothy Warren
Alice Winchester

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Please send us the white cards. Thank you for your usual prompt attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

...ion in publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

INFORMATION FOR APPRAISAL

THREE (3) PHOTOGRAPHS (PREFERABLY 8 X 10 INCHES) OF THE WORK TO BE APPRAISED SHOULD ACCOMPANY THIS INFORMATION FORM

Donor's Name: Mr. and Mrs. Allan D. Emil
Address: 60 Sutton Place South, New York 22, N. Y.

Donee's Name: The Metropolitan Museum of Art
Address: Fifth Ave. & 82nd Street, New York, N. Y.

Date of gift or proposed gift: December, 1963

Name of work: "Broken Objects", 1944

Artist: Kuniyoski

From whom purchased: Downtown Gallery

When purchased: 1956

Purchase price: $2,750.00.

Medium: (Underline or fill in one)
PAINTING-Oil-Water color-Pastel-Gouache-Other_____
DRAWING-Pencil-Crayon-Ink-Other_____
SCULPTURE-Bronze-Stone-Wood-Other_____
GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other_____

Support: (Underline one)-Canvas-Paper-Wood Panel-Other_____

Dimensions: Height 50 inches; width 30 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: * Yasuo Kuniyoshi *
Face (underline two): Upper, lower, right, left, center, other_____
Reverse (Describe):

Quote, describe, and state location of any other inscription:

Condition:

***Former owners:** (Dealers and collectors) Mrs. Edith Halpert could give you that information.

***Exhibitions:** Boston University 1961.

***References in Publications** (Books, Magazine Articles, Exhibition Catalogs, etc.)

***Note:** If space is insufficient, please supply information on additional page.

$8000-9000 11/3/63

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The University of Wisconsin

UNIVERSITY EXTENSION DIVISION
432 NORTH LAKE STREET
MADISON 6, WISCONSIN
EXTENSION LIBRARY

Send announcement sent 11/22/63

November 19, 1963

Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

We note that there has recently been an exhibition in your Gallery of the paintings of E.E. Cummings and are wondering if there is a catalog available of this exhibit or any other information. Anything you can send us will be appreciated.

Sincerely yours,

G. Trayser

Mrs. Gladys Trayser
Administrative Assistant
Reference Loan Service

GT:vmr

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EMILY GENAUER GASH 243 EAST 49TH STREET NEW YORK 17, N. Y.

December 6, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Edith:

Many many thanks for sending me the sculpture base. It's a little tall and skinny for what I need, but it will do excellently until the one I ordered gets here.

I really appreciate your trouble and quick action.

All the best,

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November 23, 1963

Mr. Wilbur H. Glover, Director
Shaker Community Inc.
Hancock, Massachusetts

Dear Mr. Glover:

Thank you for your letter.

My contribution was merely a secondary thought as I am much more involved with the valuations of Mr. and Mrs. Sheeler's collection of furniture. However, I did want some figure in connection with reporting my gifts of the year which, incidentally, exceed the amount I may deduct. My desire was merely to have a record and it doesn't matter whether the objects are marked at a dollar or at a hundred dollars apiece but it is important to have some record in my files. As you probably know, I have no knowledge whatsoever of furniture and artifacts and have to depend on others to give me the figures. If you are willing to do so, I would be delighted to have something relating to the Shaker worm gears - again - for the record, merely a number and the average price, whatever it may be. This need not be official and your name won't be used if and when I should include it in my report as I can merely state the figure as mine. Please use your judgment in this matter and do whatever you see fit.

Many thanks.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

614 Grand #2
Pullman, Washington, 99163
20 November 1963

The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Sir,

Thank you for sending me the photographs of paintings by William Zorach. I, too, am an artist and am quite interested in Zorach as our work and thoughts are much the same. I would very much like to have one of his paintings but circumstances will not allow at the present time. However, I would like to buy these six photographs from you if you would permit me to do so. I would very much appreciate this. The Metropolitan Museum of Art will sell 8 x 10 Glossys of his sculpture for $1.50 but I am only interested in his paintings.

I sincerely hope you will be able to do this for me.

Very truly yours,
Thomas L. Richardson

[illegible] to publishing information regarding sales transactions, searchers are responsible for obtaining written permission [illegible] both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or [illegible] purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1963

George Braziller Inc.
215 Park Avenue South
New York, New York

Gentlemen:

We would like to place an order for 3 copies (2 volumes each) of BEN SHAHN PAINTINGS by James T. Soby, less our usual book sales department discount of 40%.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

read

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Artist

11·28·63

Dear Miss Halpert:

I wanted very much to take advantage of your suggestion that I send some small paintings for your Christmas show. However, I came to a complete halt after the tragedy of the past week.

Also, I am involved with a new series of paintings that excite me and I would prefer having you see them. If you don't object, I will send two or three within the next month or 60. I'll make it easy for you when I do.

It was a pleasure to talk with you & appreciated it

Warmest regards —

V. Douglas Snow, 4285 Parkview Drive, Salt Lake City 17, Utah

V. Douglas Snow

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE • NEW YORK 17 • N. Y.

November 20, 1963

The attached papers concern applicants for Guggenheim Fellowships who have referred us to you. We shall be grateful for your candid and critical appraisal of each. You know the Foundation's standards for men and projects, so to you I need say no more.

If you are willing to provide comparative judgments, we shall be doubly grateful. As always, you may be sure that whatever you write will be held in the strictest confidence.

We greatly appreciate your help through the years.

Susan Firestone

(Miss) Susan Firestone
Administrative Assistant

Mrs. Edith G. Halpert

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

November 21, 1963

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, New York

Dear Edith:

It is good to hear from you, and let me bring you up-to-date on the Stuart Davis exhibition. First, as to our efforts to schedule abroad. I have not had a letter from Rothenstein since his last of November 6 in which he told me he was seeking funds from the British Art Council. Nor have we as yet had an answer to the letter which we persuaded Chancellor Murphy to write to Edward R. Murrow. There is hardly time as that letter was sent November 13. We saw before that date, incidentally, that Murrow is back at his office. I presume that we will not have to wait much longer, and when we hear I shall ~~I shall~~ let you know at once. In all probability we will be given an opposite number with whom to deal if the reply is favorable. I should think that would be the signal for you to deal with your friend Lucius Battle.

We have not had a reply as yet from Methey in Paris, to whom Henri Dorra wrote on November 6.

I assume that all these matters will clear up in December as we must schedule one place or another and cannot leave the matter open much longer if we have to fall back on American museums as collaborators. One way or another the exhibition should go forward and this means, of course, that the loan requests should go out at an early date. I should like them to be dated this year.

Now as to photographs. I should like a set here at your earliest convenience as I cannot write too satisfactorily on Davis without them. I would be reduced to very general terms. It would be good if the second set were in hand too, but you could keep them there if you wish as they might have to go to (a) London, (b) Washington (c) Paris. In any case, to repeat, I should like photographs here at your earliest convenience, or even inconvenience.

You have rather puzzled us with your next to last paragraph concerning the Georgia O'Keeffe photographs. We made a list of a show when we were together, but I do not have any recollection and we do not have any evidence here that O'Keeffe photographs arrived. If we had them, we would be only too glad to return them. Would you look into this carefully as we are at a loss?

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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Bexley Hall

The Divinity School of Kenyon College

Gambier, Ohio

We have in color reproduction of Reproduct. may be at Printing Dr. when ours pfg

December 3, 1963

The Downtown Gallery
New York City, New York

Gentlemen:

I am interested in procuring a print of "All Alone" by Yasuo Kuniyoshi, which I understand hangs in your gallery. If you have the information, would you be good enough to advise me how I can procure one?

If you have such a print available, could you send me one, either collect, or advise me of the charge and I will remit by return mail.

Thank you very much.

Very sincerely,

Robert H. New

Box 406
Gambier Ohio

The Phoenix Art Museum *1625 North Central Avenue* *Phoenix 4, Arizona*

PHONE 258-3245

F. M. HINKHOUSE
DIRECTOR

December 2, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

There has been a very noticeable upsurge of interest in the fine arts locally and with the Phoenix Art Museum's planning for a new wing nearing completion, it is hoped to make this year's Fine Arts Auction even more notable than in the past.

March 15, 1964 is the date now set for this annual function which, on this occasion, will be held at the Museum itself. By this time it seems more than probable that the new wing--which will triple the Museum's size--will be in course of construction giving added impetus to our fund-raising efforts.

As quite naturally we need assistance, we wonder if it will be possible for you to allocate the gift of a painting, watercolor or drawing for auction?

Needless to say, the high quality of our Fine Arts Auction attracts a remarkable audience and especially the great number of winter visitors from all parts of the country. The definitive auction catalogue that will be produced will give full credit to our donors: as a non-profit organization all gifts are, of course, tax deductible within the full limit of the law.

It would help us greatly if we could hear from you as soon as possible so that our plans may be fully formulated and the catalogue produced at least a month ahead of the scheduled issue date of February 1.

We hope you may be able to visit Phoenix in the near future and thank you in advance for any help that you may be able to give us.

Yours sincerely,

Mrs. John C. Pritzlaff

Mrs. John C. Pritzlaff
Chairman, Fine Arts Auction
President, Friends of Art
Board of Trustees Member, Phoenix Fine Arts Ass'n.

MDP:nj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

November 21, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Your catalog of the U.C.L.A. Marin exhibition was most helpful to me in my becoming better acquainted with particular paintings and with the overall range of Marin's work. Largely on the basis of the catalog, I have finally reached decisions as to what paintings to attempt to borrow from museums and private collectors. These paintings are:

Phillips Gallery: Maine Islands, 1922
Street Crossing - New York, 1928
Grey Sea, 1924
Fishing Smack, 1928
Tunk Mountains, Autumn, Maine, 1945, oil
Mrs. Eugene Meyer, Washington, DC: Woolworth Building #31, 1912
Cleveland Museum of Art: White Mountain Country, 1927
Mr. Philip L. Goodwin, N.Y.C.: Lower Manhattan, 1924
On Horse Mountain, Small Point, Maine, 1928
Mr. and Mrs. David Levy, N.Y.C.: My Hell Raising Sea, 1941, oil
Mr. David Salinger, N.Y.C.: Stock Exchange, N.Y.C., 1924

As you can see, the heaviest concentration is on the watercolors of the twenties, there are two oils, and, aside from the southwest, the main subjects with which he worked are represented. Is there anything important that you think I have overlooked? I am writing the Gallery and the Museum today, but I do not have the street addresses of the private collectors. Do you have any suggestions as to how I may obtain them?

I would consider myself very fortunate if we could borrow two paintings that you own. They are: Sunset, 1922 and Seagulls, 1936. Would this be possible? The rest of the paintings in the exhibit would be on consignment from your Gallery. Unfortunately, I doubt very much that I will be able to get to New York to chose the paintings. I have recently become engaged and will be married during the Christmas season (one reason I am a bit tardy in responding to your kind lending of your Marin catalog). So I look forward to receiving photographs from which to make a selection.

Finally, I am taking your suggestion and am inviting Mr. Frederick S. Wight to give the Percy H. Sloan Memorial Lecture Feb. 16. The letter to him is going out today

Many thanks for all your help.

Sincerely,

Richard Brauer

Richard Brauer, Curator

P.S. May I keep the catalog until arrangements with museums and collectors have been completed?

THE YALE UNIVERSITY DRAMATIC ASSOCIATION

FRANK M. LAURENCE, PRESIDENT
EDWARD K. CONKLIN, VICE-PRESIDENT
ROGER E. SWAYBILL, SECRETARY
B. A. TOMPKINS, MEMBER-AT-LARGE

LELAND STARNES, DIRECTOR

MICHAEL W. BAUGH, BUSINESS MANAGER
EDWARD L. HICKS, PRODUCTION MANAGER
CHARLES DILLINGHAM III, PERSONNEL MANAGER

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December 3, 1963

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

The Yale Dramatic Association is beginning preparations for a production of e. e. cummings's Him, and we are very anxious to make reference to Ben Shahn's designs for this play.

Unfortunately, work on another production just being completed prevented my getting to your exhibition of Shahn's work which closed on November 16. Was there a catalog for this exhibition? If not, could I beg the favor of a suggestion as to where reproductions of these designs might possibly be obtained? We will be most grateful, believe me, for any help you might be able to offer in this matter.

Sincerely yours,

Leland Starnes

Leland Starnes

903A YALE STATION
NEW HAVEN, CONNECTICUT

BUSINESS OFFICE: 865-4300
BOX OFFICE: 865-4300

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November 26, 1963

Mr. William A. McConagle
Assistant to the Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bill:

For several days I have been trying to compose a "thank you" note for the memento of my collection - and believe it or not, with all the words I use per day I can't seem to find anything in the English language appropriate for this occasion. Frankly I am overwhelmed and am almost convinced that the photographs of the paintings and soulpture are beyond anything I have seen of this nature. After all, we have good professional photographers here, but no one has ever achieved the quality and all the nuances that I find in these. And to think it is all done in book form with the American eagle above my name in print. I think that you will sense my deep, deep, deep gratitude both for the booklet and the thought which prompted the making of it.

Of course I am happy that there is interest in the collection and that it is reaching the young generation in Honolulu. These are the people whose favorable response I treasure the most as I firmly believe that any work of art which can pass through two and in some cases three generations must have a strong creative and eternal message. That is why my favorite annual exhibition is the Christmas show which is directed to the younger audience and the $50. numbers that are sold give me most gratification because I know that the work of art really functions if the little guy with little money must possess it.

If I sound sentimental and sloppy, forgive me, but even a tough babe like me has a couple of soft spots (not visible) and don't tell anyone.

Indeed, nothing would give me greater pleasure than to come out for Christmas and I sure need a vacation and the mood of Honolulu plus the very dear friends I have there. However, I am deeply involved in my changing plans and program and have to stay put until these are completed. If and when, I will have sufficient leisure for spontaneous (and what's better?) trios. Until then, cheerio. And please pass on my enthusiastic appreciation to Raymond M. Sato for the superb job he has done and for the great pleasure I have in possessing this record. And to you, my affectionate regards.

Aloha,

EGH/tm

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December 3, 1963

Mr. Richard Grossman
Grossman Publishers Inc.
125A East 19th Street
New York, New York

Dear Mr. Grossman:

I'm so sorry that, due to a very unfortunate occurrence, I am unable to take advantage of your kind invitation to attend the party this afternoon and to help celebrate the publication of 'LOVE AND JOY ABOUT LETTERS.

Obviously, you're not interested in selling this book as to date I have placed two orders - one directly to your office and one during my conversation with you. Thus may I plead for twelve copies, subject to our regular discount - six to be sent directly to Mr. Jacob Schulman, 38 North Main Street, Gloversville, New York and the balance to us. No doubt we will order a good many additional copies subsequently.

Sincerely yours,

EGH/tm

Galeria Coard

D R A F T

December 8, 1967

Mme. Michel Grilichess
36 Avenue Matignon
Paris 8, France

Dear Madame Grilichess;

At last the costoms official called today to supervise the opening of the crate containing the Ottesen paintings which had arrived several days ago and were held awaiting the examination.

These were unpacked and I was very pleased to see the collection but in referring to your most recent letter, was rather appalled that the figures you gave were in dollars and moreover were the net prices. Either you made an error in giving me the price range of Ottesen's paintings when you were at the gallery or your letter of November 18th represented a completely new picture. On the other hand, I might have misunderstood you in the first place because I never would have considered asking you to ship these to me - and as a matter of fact, I did specify that I wanted the smaller examples.

S T A R T A G A I N

Dear Madame Grilichess:

The crate containing the Ottesen paintings arrived several days ago, but we had to await a customs official who came today to supervise the opening of the crate under his supervision. With the Christmas Exhibition on at the moment, I did not get a chance to look at the paintings until closing time and was rather surprised that you had included so many large canvasses as I made it clear that for our Christmas Exhibition, we have smaller and inexpensive works of art by all the artists represented.

In checking your list to which was attached your letter dated November 8th, I suddenly realized that the figures listed were net and your subsequent letter shocked me no end when you indicated that the figures stated were not francs as listed but intended to be in dollars.

If you will recall our conversation in New York, you gave me a price range starting at something in the neighborhood of $150. for the gouaches and as I recall a top figure of $1200. for the biggest paintings. Thus it seems that either you or I or both of us had a complete misunderstanding. Under no circumstances would I have requested the shipment of paintings by an artist completely unknown in America whose work was priced in the category of our better known artists and certainly those in The Downtown Gallery. I cannot under any circumstances ask what would be equivalent to $450. for the gouaches as compared to the many artists in our Christmas Exhibition who are represented in major museums and have gouaches or paintings in casein at much lower figures. Frankly, I am completely mortified by this experience as the figures you stated to which I would have to add the usual one-third commission would automatically be priced at $450. to $3750. As you gather, I find it very difficult to write this letter as - and I repeat - I am appalled, since [redacted] an artist unknown in America starts at a figure certainly amounting to, at the most, one-third of the figures quoted.

I will have to repack the pictures and return them to you although I find Ottesen tremendously interesting, but no more so than our four younger painters in the gallery who are already represented in a number of major museums and are in much, much lower brackets. I deeply regret that this strange mix-up occurred - about the first in my entire experience.

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NIGHT LETTER

TELEGRAM TO MR. TRACY ATKINSON, DIRECTOR
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconson

11/27/63

FINALLY CONVINCE ZORACH THAT WE SHOULD BREAK ALL PRECEDENT BY COMING DOWN ON PRICE OF "CHILD DRINKING" (WITH CUP) FOR THIS VERY SPECIAL OCCASION AS MEMORIAL AND GIFT TO MUSEUM.

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

November 30, 1963

ACCOUNTING TO DOWNTOWN GALLERY, NEW YORK

From Consignment #6525

#21	Shahn	Pleiades	$110.00	
#17	"	Lute	75.00	
#29	"	Poet	85.00	
#28	"	A Song	75.00	
			355.00	
		15% Commission	56.25	
				$298.75

From Consignment #6533

#B124	Marin	St. Paul's New York	$ 75.00	
#B129	"	Lower Manhattan	100.00	
			175.00	
		25% Commission	43.75	$131.25

From Consignment #6410

#19	Shahn	Cat's Cradle	$ 75.00	
#19	"	" "	75.00	
			150.00	
		10% Commission	15.00	
				$135.00

Total $565.00

Cable/GALLAND

November 29, 1963

Mr. Lee Malone
25 East 67th Street
New York, New York

Dear Mr. Malone:

I notice that you now represent the estate of "Pop" Hart and had hoped to get up to see the current exhibition, but it seems impossible to get away from this daily grind. It occurred to me that you might be interested in some of the Harts that I have in my possession - remaining from the purchases I made while he was with the gallery. This includes several watercolors, some drawings and a great many prints. If you are interested I will be very glad to assemble them and have them ready for your inspection if you will give me sufficient advance notice.

Meanwhile, good luck and best wishes.

Sincerely yours,

DGU/tm

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 23, 1963

Mr. Alfred Rice
8 West 40th Street
New York, New York

Dear Mr. Rice:

As you requested, I am enclosing a breakdown of the paintings and drawings by E. E. Cummings which were included in our exhibition of his work together with an itemized list of the three paintings which were sold. These, of course, are subject to a commission of one third.

Our framer telephoned to advise me that Mrs. Cummings had not paid for the frames although the bill was sent to her quite some time ago, advising me also that we would be held responsible for the sum involved. Therefore, in settlement, I am making this deduction and will send you a receipted bill as evidence of payment. In addition, I am enclosing two bills, both receipted, indicating the express charges from and to Rochester. We are awaiting the New York charges as these bills have not as yet been received. For your information, it is customary for the consignee to deliver the works of art to us and remove them at her expense as well as any shipments made to and from the exhibition.

I regret that this exhibition developed into a most disagreeable experience and the only one in the thirty-seven years of the gallery's operation. Because we did not have titles, dates and prices, we could not publish a catalogue per se, but the announcement which we sent out and the many advertisements which were placed in the national magazines and in the newspapers together with the printing, mailing charges and the general overhead, the many long distance telephone calls between Rochester and New York, etc. all added up to a loss of many thousand dollars to us - and because we could not have the customary press previews because we did not know whether the pictures would be withdrawn or would remain for exhibition, created an impossible situation which duly affected the reception of the show. Furthermore, we did not have a price list on the opening night - as you well remember - and lost a number of sales for Mrs. Cummings and for us. Nevertheless, I am cooperating with you by sending the material you requested.

Sincerely yours,

EGH/tm

See report att. & Paid bill

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, *Director*
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

December 7, 1959

Comet Ray Letter Service
220 East 23rd Street
New York, New York

Gentlemen:

Please remove the following from our CUSTOMER list:

Mr. Morton Kaplan
Clivden Hall # 20B
601 West Clivden St.
Philadelphia 19, Penna.

Please remove the following from our PUBLICITY list:

Mr. Victor Lownes, III
Promotion Director
PLAYBOY
232 East Ohio Chicago 11, Ill.

Thelma Hepburn
Newsweek
444 Madison Ave.
New York 22, N.Y.

Please remove the following from our MUSEUM list:

Mr. James M. Brown, Director
Corning Glass Company
Corning, New York

Mr. Lester B. Aryth, Director
Grinnell Galleries
1515 Woodward Ave.
Detroit, Mich.

Miss Dorothy Kohl
Philadelphia Art Alliance
251 S. 18th St.
Philadelphia, Pa.

Please add the following to our customer list:

Mr. Tracy Miller
749 Washington St.
New York, New York 10014

Please add the following to our PUBLICITY list:

Miss Grace Glueck
New York Times, Art News Dept.
229 West 43rd St., 3rd Floor
New York, New York

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rchaser is living, it can be assumed that the information
y be published 50 years after the date of sale.

GALERIE COARD
TABLEAUX MODERNES
SOCIÉTÉ ANONYME AU CAPITAL DE 60.000 NF
96, AVENUE MATIGNON
PARIS 8E
TÉL. : ÉLY. 28-15
R.C. SEINE 57 B 10.000

Le 20 November, 1963

Mrs. E. Halpert.
Down Town Gallery
32 E. 51st. Street
New York. N. Y..

Dear Mrs. Halpert,
I am terribly sorry that for my first contact with you a mistake was made. The two price lists that were sent to you with my first letter, dated 18th of November, were written in Francs, but represented the sum in Dollars.
My usual confidental sectary was ill and the young lady that replaced him is not very smart. I myself was at the time very busy with my one man show and I did not check the price list, of course nothing is better done than by oneself! Luckily the customs noticed the mistake in time.
I hope that you will except my excuse, understanding that this is a most upsetting experience for me, and I hopethat this will in no way hinder our relationship, which to me is of great importance.
I join with this letter two price lists in Francs that you will need for the customs and transport.
As I have already mentioned in my first letter the transport is paid.
With my very best wishes,
Sincerely yours,

Nina Grilliches
(N. Grillchess).

NG/am.

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

December 2, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

It was a real pleasure stopping by to see you on Saturday.

I was particularly delighted by your holding the Ben Shahn illustrations for Ecclesiastes. I am also most grateful to you for your thoughtfulness in presenting me with the set of Ben Shahn books.

As I mentioned to you, I would appreciate six copies of "The Joy and Love About Letters."

Again, many thanks for everything.

Sincerely,

JS:KB

...ir to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

November 29, 1963

Mr. W. S. Warnholtz, Chairman
Department of Art
Carleton College
Northfield, Minnesota

Dear Mr. Warnholtz:

The serigraph BLIND BOTANIST by Ben Shahn is available and I am listing below the complete information.

Ben Shahn BLIND BOTANIST 1962 26x38" $125.00

As agents for Ben Shahn, we have the complete group of prints which he has executed and I will be very glad to send you a list although, unfortunately, we cannot supply photographs of these. Please let us know your wishes in the matter.

Sincerely yours,

BGH/tm

sion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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December 6, 1963

Mr. Andrew Morgan, President
Kansas City Art Institute
4415 Warwick Boulevard
Kansas City, Missouri

Dear Mr. Morgan:

At the request of William T. Kemper we are pleased to send you the enclosed check made to the credit of the Student Fund of the Kansas City Art Institute.

Sincerely yours,

PGH/tn

had opening opportunities in London and Paris which I have never pursued because unless I chose to live there the situation seemed unreal. I did have a New York show once when I was a student but I withdrew because I didn't feel ready to continue. If I look up now I want it to be on a mature basis. I do not feel like contributing more canvases to the vast number of merely nearly-good works in the art world.

So once again, because I am on the edge of a change in form and a bout of larger work, I do not yet feel ready to extend myself further into the internationally competitive scramble.

I know your gallery well and have seen you around often (and talked to you) when I lived in New York as a student and I have a great respect for what you have done. If you will permit me I should like merely, at this time, to keep the door open, to leave my name in your memory so that later, perhaps, I could present my credentials and you would recall that Sam Hunter spoke to you of me.

I hope this note will do just this.

Sincerely yours Jack Shadbolt

JACK SHADBOLT

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November 23, 1963

Mr. Harris K. Prior, Director
Memorial Art Gallery
University of Rochester
Rochester, New York

Dear Harris:

At last the Cummings exhibition was dismantled, packed and delivered to all parties concerned and I want to take this occasion to thank you for your great help and complete cooperation in arranging for the delivery of the Watson collection to us and for undertaking the return. The shipment was made via Railway Express prepaid on November 21st and I would be thankful if you would send a receipt for these in the event that our friend kicks up again.

While at my stage of life I suppose it is a plus to have a new experience and believe me, this was both new and an experience. As a plus, the change of atmosphere in the gallery since we substituted an exhibition of folk art on the first floor seems utterly divine.

Again my thanks and best regards to Anne and you. Do come soon again. I so enjoyed seeing you-all.

Sincerely yours,

EGH/tm

P.S. I finally got around to the Harnett books, which were inaccessible because the painter loaded the edges of the closet door and I could not extricate them before this. The material will follow shortly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1963

Mr. George Hamilton Montgomery
130 West 56th Street
New York, N. Y.

Dear Mr. Montgomery:

I take pleasure in donating to the Museum of Early American Folk Art a painting described as follows:

"Woman in Profile on paper 14x19 by an unknown artist, circa 1830."

It's former provenance was Wilde Collection and the American Folk Art Gallery, care of Edith Halpert at 32 East 51st Street.

I understand you will pick up this painting on Wednesday at my home at 60 Sutton Place South.

Will you please acknowledge receipt.

Sincerely yours,

ADE:sw
#211-A

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

TWENTY-SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

November 21, 1963

Dear Edith:

Since you have, over the years, been good enough to send us various interesting versions of our "Girl", I can't resist returning the favor by the enclosed.

Joan Liffring who sent us the photo for our amusement is using it in an article now in preparation on THE AMERICAN CLUB WOMAN. If it lives up to the illustration, the article should be a riot.

Jim and I are hoping to be in New York together, for once, in January and that we can see you. It's been too long!

Yours,

Do

Mrs. James Schramm

DS:mcb

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RAYMOND D. NASHER

687 REPUBLIC NATIONAL BANK BUILDING
DALLAS 1, TEXAS

November 26, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am delighted that you have been able to "wangle a real treasure" from Mrs. Sheeler.

The photograph of ARCHITECTURAL CADENCES is most exciting and I want this work.

I appreciate your thoughtfullness and consideration in securing this Sheeler for us. I shall look forward to discussing with you in depth the sculptural works which I shall need for my next Dallas project. I hope that you will always feel free to advise me of any and all treasures which you might find.

With best personal well wishes, I remain,

Cordially,

Raymond D. Nasher

RAYMOND D. NASHER

RDN:sc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1963

Mrs. Dalzell Hatfield
Dalzell Hatfield Galleries
Ambassador Hotel
Ambassador Station Box K
Los Angeles 5, California

Dear Mrs. Hatfield:

As we are also caught up in the rush of our annual Christmas Exhibition, Mrs. Halpert has asked that I answer your letter of December 3rd.

Indeed we have now received the Marin you had sent and all is well.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 30, 1963

Mr. Sherman E. Lee, Director
The Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland 6, Ohio

Dear Mr. Lee:

Upon receipt of your letter we arranged with Duckworth to pick up and ship the Stuart Davis painting to you. This certainly will not interfere with our Christmas show as obviously we have no intention of including it in our annual sale. Furthermore, there is tremendous interest in Davis, enhanced by additional articles that have appeared in about eight American and foreign publications during the past week and I would rather get it out to you immediately.

It occurred to me also that you might like to have Mr. Henning see the combination of two Loves - the oil and a series of studies which we framed as a unit and which suggests the functioning of this important artist. However, these can follow or the Dove situation can wait until January when Mr. Henning is planning to be here.

No, there is no urgency about getting back the painting on glass and we will wait until such time as someone can "carry it back in his lap".

It was a great pleasure to see you and I so much enjoyed your visit.

Sincerely yours,

EGH/tm

December 3, 1963

Mr. Edward J. Doyle
Internal Revenue
Group 15, Room 1428
P. O. Box 1193
Chicago 90, Illinois

Dear Mr. Doyle:

Upon receipt of ~~your~~ letter from Joseph Shapiro on March 2, 1962, I replied expressing my pleasure ~~that~~ this very fine painting acquired from Paul Rosenberg about 1945 was presented to the Art Institute of Chicago and gave Mr. Shapiro a valuation of $7500. as the market value, at that time. For your information, the figure in each instance is based on prices obtained within the previous six months period for a painting of similar quality, same size, etc. I will be very glad to have my books examined by any member of the Internal Revenue Department together with photographic records for comparison and will make any other records accessible. However, since I made no charge to Mr. Shapiro nor to anyone else, I cannot afford to supply the detailed information you requested in your fifth paragraph. This would involve considerable time on the part of the bookkeeper, the archivist and myself. I am sure that you can understand how much time would be involved in furnishing such detailed information and, much as I would like to cooperate fully, the appraisal arrangement which I had originally suggested at a meeting in Washington has become a most serious drain for the few art dealers who have been functioning for a period of more than 25 years. My record is 37 years and I find that even the less detailed information we have to supply has become one of the most time consuming elements in our business.

Thus, I would much prefer having any agent you wish to appoint visit the gallery and refer to the actual bookkeeping and photographic records in our files. I will be delighted to submit to what you call the "third degree" if you are willing to appoint a proxy to refer to our books and furnish the detailed report you requested.

Sincerely yours,

EGH/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: HENRY B. PFLAGER • *Vice-President:* ROLAND W. RICHARDS • *Director:* CHARLES NAGEL • *Secretary:* MERRITT S. HITT

November 21, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

As you know we are organizing an exhibition of "200 Years of American Painting" for April and May of 1964.

During the summer I stopped at your gallery and discussed with Mr. Marin the possibility of our borrowing a painting by Georgia O'Keeffe. At the time I mentioned two paintings, both of which I had understood were owned by her: Black Place III 1944 and Black Place Green 1949. Mr. Marin was going to find out if either of these was still available but, through the summer, has probably forgotten it.

I am presently planning to be in New York on December 9 and 10. If it is convenient, I'd like to stop at the gallery on one of these days. If I can't borrow either of these paintings, perhaps you can help in suggesting possible alternatives.

Sincerely yours,

P/L

Merrill C. Rueppel

Merrill C. Rueppel
Assistant Director

MCR/vc

I have had the opportunity of working with Mr. Frederick Wight in connection with several important exhibitions during the past ten years or more and have always been tremendously impressed not only with his knowledge, but also the unique quality of distinguishing the very personal characteristics of the artist and his work as an overall contribution to a creative statement in our time. In each instance, Mr. Wight has succeeded not only in making a brilliant selection but has also written brilliant essays of a highly personal appraisal of what the artist under consideration had accomplished, incorporating the necessary factual data, biographical and otherwise with a profound analysis of the esthetic content.

It is generally recognized that the exhibitions he has selected and the catalogues which accompanied each exhibition are among the most important educational contributions in the art world.

It gives me deep pleasure to recommend Mr. Wight in the hope that we can all benefit by his future work in the field.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

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PARENTS' ASSOCIATION
THE BREARLEY SCHOOL
610 EAST 83RD STREET
NEW YORK 28, N. Y.

Dear Mrs Halpern:

Thank you ever so much for lending us all those wonderful things for the Brearley's first exhibit of the year. They were indeed handsome.

Would you sign the enclosed and return it to me at your convenience? We need it for our files.

I trust that Santini returned everything in good order

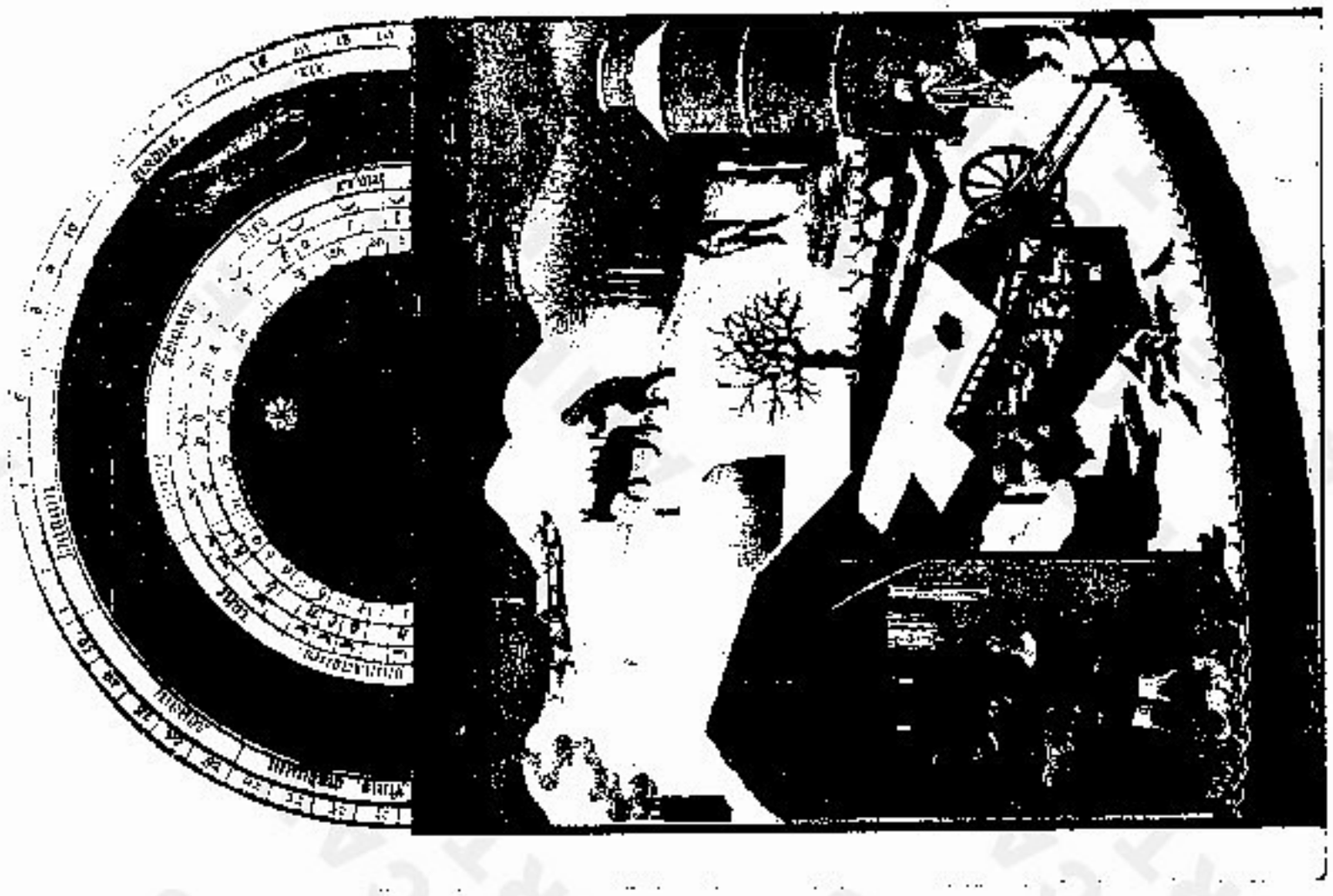
Again many thanks to you.

Sincerely,

Mrs Arthur Hadley
Vice-Chairman, House & Arts Com.

Dec 6th, 1963

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.



ARONSON
AVERY
BASKIN
BLOOM
BURCHFIELD
CLOAR
CONOVER
CRAWFORD
DAVIS
DEMUTH
DICKINSON
DOVE
ERNST
FEININGER
GORKY
GRAVES
HARTLEY
HOFMANN
KLINE
KUNIYOSHI
LAURENCE
LEBRUN
LEVI
MARIN
MURCH
O'KEEFFE
PASCIN
RATTNER
SELIGER
SHAHN
SHEELER
SPENCER
STELLA
TOBEY
WEBER
ZERBE

PAINTINGS

Collection

BELLOWS
BENTON
BIDDLE
BISHOP
CURRY
GROPPER
HIGGINS
HOPPER
KENT
LEWIS
MARSH
SLOAN
SOYER
WOODBURY

PRINTS

Wiggin Collection
Boston Public Library

DE CORDOVA
MUSEUM
LINCOLN

November
24
|
December
29
1963

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November 29, 1963

Mr. Donald Morris
Donald Morris Gallery
20090 Livernois
Detroit 21, Michigan

Dear Don:

During the past few weeks we have had a number of requests for Rattner's work in connection with major exhibitions which are being planned in various museums and I am now writing to ascertain whether you would be good enough to return the remaining consignments you have from us.

I also want to check with you about the Marins you have in your possession. Four or five people from Detroit mentioned these to us and in view of the fact that Sheldon Reich has been working with our Marin records as part of his project involving a catalogue resume of Marin's work, I am very eager to furnish him with information as to whatever change of ownership there may be as we have no knowledge of any consignment of his work to your gallery. Thus, I would be most grateful (for his sake) if you would give me a list of these paintings with titles, dates and measurements so that I might pass on the information to him, when he returns to New York next week.

Incidentally, I was quite stunned to learn that J. L. Hudson is "honoring" Mr. Valentiner with a memorial show in the store. (Is Hudson a department store or a specialty shop; I can't remember.) I am very curious as to the local reviews and whether there is any indication of shock, surprise or whatever that the ex-director of the Institute has shifted his status and that to date no one has remarked about this rather extraordinary matter.

With all these current events, I may decide to do what I said in jest a month or two ago and that is to open a haberdashery shop with ties painted by some of our prominent artists. Would you accept such an exhibition after our opening? November 1963 has been a month of incredible events and I suppose we will all have to make the appropriate adjustments.

Do let me hear from you soon. Best regards.

Sincerely yours,

TGH/tm

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November 23, 1963

Mr. Raymond Nasher
937 Republic National Bank Building
Dallas 1, Texas

Dear Raymond:

Guess what? I called up Mrs. Sheeler shortly after you left and wangled a real treasure with you in mind.

This is a painting in tempera on plexiglas, a medium he has used in recent years in preparing his final study for a large oil. In this case, the oil is owned by the Whitney Museum, one of the many it has purchased since its early days. The study for ARCHITECTURAL CADENCES was painted in 1954 and measures 8 3/4 w. x 6¼ h. I am enclosing a photograph. The price is $1500.00.

I am withholding this from the Christmas show and will await your reply, preferably by wire.

Because our framer is overwhelmed with work on the Christmas show, we are letting your Marin picture wait until after December 2nd when he can devote himself to it and do a first-rate job on the superb watercolor you acquired.

It was good seeing you-all. Hope you make it soon again.

Sincerely yours,

*GH/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

4 December, 1963

Mrs. Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Edith,

Mr. Joseph Pulitzer, Jr. has applied to the Association for the appraisal of an oil painting by William Brice - Rose Picture owned by him. You have been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of the Information Form, sign and date it, and return it to us, together with the photograph.

With thanks,

Sincerely yours,

Ralph F. Colin
Administrative Vice President

RFC:fs A735
Enclosures

#3000 - 1/7/10/63

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Nov 1964

December 6, 1963

Mr. R. H. Beaman
Exhibition Chairman
Carnegie Institute of Technology
Schenley Park
Pittsburgh 13, Pennsylvania

Dear Mr. Beaman:

I am very pleased that you are planning an exhibition of paintings by contemporary Chinese artists demonstrating a continuity of the Oriental tradition in its relationship to the international, contemporary expression. We will be delighted to lend six or more of Tseng Yu-ho's paintings for this occasion.

Taking for granted that you desire a photograph of her work rather than of the artist, I am sending a print of a very recent example. On the other hand, since the show is almost a year away, you may desire a later picture for reproduction. I will be glad to send you the latter if and when your request reaches me. Meanwhile, I'm sending you biographical notes so that you have more detailed information relating to the artist, including exhibitions and biographical notes.

Sincerely yours,

TGH/tm

Ingress $1.00.

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COPY

November 21, 1963

Mr. Thomas F. Geraghty, Jr.
Wilson & McIlvaine
120 West Adams Street
Chicago 3, Illinois

Dear Mr. Geraghty:

Thank you for sending me the agreement relating to the sculpture by John H. Storrs.

Before I show this agreement to my attorney, who I know will not permit me to sign it, I thought I would explain the routine procedure in relation to gallery arrangements. Under no circumstances is there an agreement for only one exhibition without a routine follow-up and, as far as I know, no such agreement had ever been arranged for previously.

The gallery overhead for a one-man show is such that it requires continuing sales for several years to break even. The expenses involved, including not only the general overhead for space extending a month plus storage facilities but salaries for personnel and all the gallery facilities - plus the high cost of catalogue printing, postage, publicity, the preview party and advertising, the rates for which are extremely high in this field. If the artist is very well-known and is represented in a minimum of fifty museums, the prospects for sales are promising and even in such instances it is the follow-up and continuity of interest based, of course, on a favorable press reception that makes up the deficit. All the artists whose names appear below, considered American masters, are with this organization on a permanent basis and have been since 1930 or earlier and have had one-man exhibitions at an average of three year intervales, but the sales continue throughout the periods between. I repeat this so you can understand how the few remaining older galleries function. The newer galleries charge all expenses other than the overhead and frequently require a rental fee to cover the latter. You may check this with the one or two well-established galleries in Chicago who know the customary procedure in New York.

Consequently, the one year limitation from the current date or four month period specifically (4b) makes your proposal impossible to accept and I'm sure that no attorney in New York familiar with the art world procedures would permit me to consider the arrangement.

Therefore may I suggest that you discuss this with Mrs. Booz and make some inquiries at the Art Institute of Chicago or, if you prefer, through the Art Dealers Association of America at 575 Madison Avenue in New York City.

Because it was through my suggestion to the Whitney Museum to include a sculpture by John Storrs, who was unknown, creating an interest in his work and because we were the last to exhibit his sculpture for a period of years back in the late 20's and early 30's, I feel of course that we are entitled to first consideration in this matter.

May I hear from you?

Sincerely yours,

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SALES AND RENTAL GALLERY
THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MD. 21218





Downtown Gallery
32 E. 51st St.
New York, N.Y.

...ject to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

December 3, 1963

George Braziller
215 Park Avenue South
New York, New York

Gentlemen:

We would like to place an order for 3 more copies (2 volumes each) of U.S. SCENIC PAINTINGS by James T. Soby, less our usual book sales department discount of 40%.

As with our previous order of November 19th, these should be sent to us with a bill.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rec'd & billed 12/4/63

November 26, 1963

Mr. Arnold Perl
305 East 10th Street
New York, New York 10009

Dear Mr. Perl:

Please accept me belated thanks for your note and check.

We now have an excellent group of paintings on velvet easily accessible as we have moved a good deal of our folk art from the warehouse to replace those sold during the past few months and I will be pleased to show these to you and Mrs. Perl if you will let me know when it is convenient for you to come in.

I'll look forward to hearing from you.

Sincerely yours,

EGH/tm

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MILTON LOWENTHAL
COUNSELOR AT LAW
ELEVEN BROADWAY
NEW YORK 4, N. Y.
DIGBY 4-0798

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November 20, 1963

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Edith,

I do appreciate your attention to my requests. As you know, these Federal audits are pretty thorough, especially in an estate such as Max Webers, a successful artist, and want to be as well prepared as possible.

The inventory plus duplicate purchase slips for the years 1961, 1962 and 1963 are necessary for it is such information that they will require. Now, if it was a Las Vegas gambler or the ilk of a Bobby Baker and Co., things would be easier. Even for a Senator with two party girls on his pay roll. As the Lord High Executioner in the "Mikado" would say, "I've got a little list" - which grows increasingly longer each day.

We leave for Chicago and Jackson, Miss. to visit with the family for one week over Thanksgiving. Please, do you think the information will be available on my return? Please?

As ever,

ML:ok

November 27, 1963

Goldsmith Brothers
77 Nassau Street
New York, New York 10006

Attention: Mr. Mottola

Dear Sir:

We would like to order the following items to be sent to us.

✓ 3 calendar refills W530-3 (see attached)

✓ 3 packages College Bond ring book sheets 427? (see attached)

✓ 100 sheets looseleaf ring NAT 19-301

✓ 1 box carbon paper 76KL-532 regular 8½x11½ $3.09

✓ 1 ball twine 73KL-51 .54

✓ 2 balls twine 73KL-3 1.08

✓ 1 ream tissue paper 73KL-123 2.89

✓ 3 dozen 5x8 yellow pads lined 74KL-850 3.57

✓ 1 dozen 8x10 yellow pads lined 74KL-1080 1.99

✓ 2 columnar pads 81KL-1604 1.08

We will appreciate your prompt attention to this matter.
Thank you for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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November 22, 1963

DeCordova Museum
Lincoln, Massachusetts

Gentlemen:

We would very much appreciate receiving a copy of your catalogue for the exhibition of paintings from the William H. Lane Collection.

If there is any charge, please send a bill with the catalogue.

Thank you for your trouble.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

December 4, 1963

Mr. Sydney Stein Jr.
Stein Roe and Farnham
135 South LaSalle Street
Chicago 3, Illinois

Dear Mr. Stein:

Your letter addressed to Miss Alice Nash was referred to me a few days ago. Miss Nash is no longer associated with The Downtown Gallery and I am therefore attending to the matter referred to.

While we have never accepted any reduction from the stated price, I am making an exception in this case and am now enclosing our invoice for the amount stipulated by you. The paintings are being shipped to your home via Railway Express and should reach you early next week.

According to Miss Nash, Mrs. Stein was so taken with ROCK AMONG ROCKS that I am delighted that it will be in your possession - where she can continue to enjoy it and I hope you will as well.

Sincerely yours,

EGH/tm

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DES MOINES ART CENTER

GREENWOOD PARK DES MOINES 12, IOWA

December 2, 1963

Need extra copy

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The number of pieces that you are lending to the current exhibition have all arrived and receipts are enclosed.

Unfortunately, the crate containing the "Columbia" Pilot House Figure seemed to have been dropped in shipment, and even though the piece was well packed, the projecting sections were broken in two places. The arm holding the shield, which had been restored earlier in two or three places, was broken off at the top; the sword is broken in about the center, and the handle is also bent.

The piece has already been examined by our insurance adjuster, and by railway express, and there is no problem about the insurance covering the cost of restoration. The damage is not so great that we would have to eliminate the sculpture from the exhibition, but there is no one in Des Moines that we could entrust with repairing it before making shipment back to you. Do you know someone that could handle restoration after the piece returns? If so, would it be possible to get an estimate of the repair cost from them so that we could complete the insurance claim?

If you need more information on the damage, or detailed photographs, please let us know.

Very sincerely,

Donald M. Halley, Jr.
Assistant Director

DMH:ad

enc.

dor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission tion both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

NEW YORK
Journal American

Daily and Sunday

220 South St., New York 15, N. Y.

Telephone COrtlandt 7-1212

Nov. 20, 1963.

Dear Mrs. Halpert:

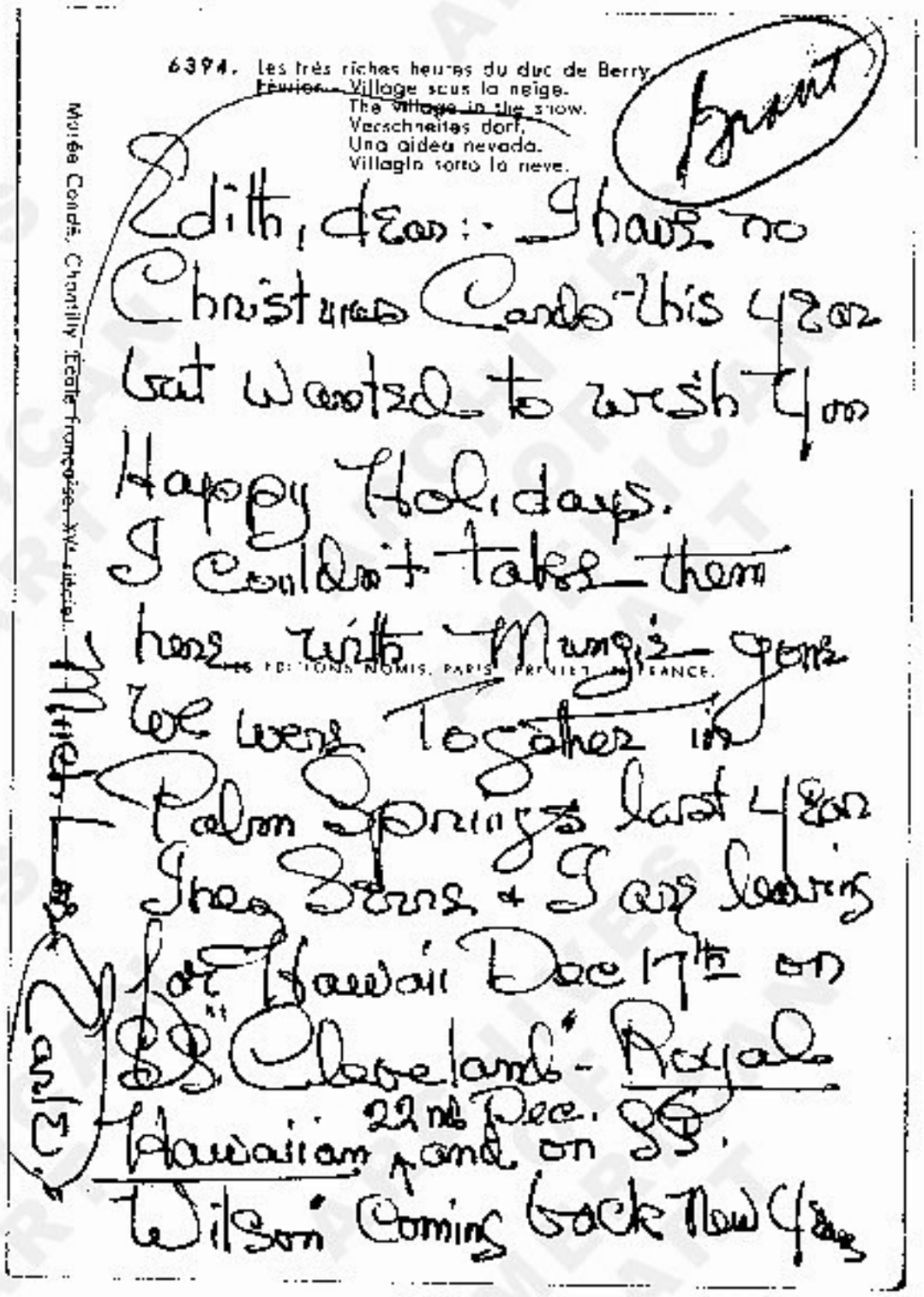
Art is all over the J-A these days. Thought you might like to see what my colleagues on our magazine have done for Sunday -- see pages 10 and 11.

With kindest regards,

L. E. Lerch

L.E.Lerick.

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.



Grant

Edith, dear: Ghave no Christmas Cards this year but wanted to wish you Happy Holidays.
I couldn't take them here with Mungi's gone We were together in Palm Springs last year Three years + I am leaving for Hawaii Dec 17th on SS Cleveland - Royal Hawaiian 22nd Dec. on SS. Wilson coming back New Years

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaeo is living, it can be assumed that the information ay be published 50 years after the date of sale.

December 7, 1963

Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

In relation to the Stuart Davis painting referred to in your letter of December 4th, I believe we discussed this once before.

Stuart did not wish to sell this painting and at the moment he is not very well and I would prefer to postpone any discussion with him in connection with THE PRESIDENT before committing myself. I know he turned down a sale on this three or four times, but in your case I might make a greater effort to break him down and will let you know accordingly.

Best regards.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

November 25, 1963

Group 16 Room 1428
P.O. Box 1193
Chicago, 90, Illinois

Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Edith G. Halpert:

I am an Internal Revenue Agent in the Chicago district and have the problem of placing a fair market value on the painting "The Mirror" by Max Webber.

It is my understanding that you were the exclusive or at least the primary agent for the works of Max Webber for the years 1959-1961. If this information is correct, it would appear that you would be the best qualified person to contact regarding the works of Max Webber.

The painting was donated to the Art Institute of Chicago on December 29, 1961 and was appraised for Joseph Shapiro by yourself as having a fair market value of $7500.00 in a letter which is dated March 20, 1962.

What I would be interested in, is how this appraisal was made as there appears to be some difference in opinion of what constitutes fair market value among art dealers. e.g. what you believe it could be sold for, what insurance you would recommend be placed on it, etc. In short, I would like your definition of a fair market value.

In addition I would appreciate the following information if it is available without extensive reference to stored records.

(1) Number of Max Webber paintings sold by your gallery during 1959, 1960, and 1961.
(2)High and low or range of prices paintings sold at during 1959, 1960 and 1961.
(3) Approximate average price obtained per painting in 1959, 1960 and 1961.

Your opinion of the position of "The Mirror" in relation to the other paintings of Max Webber such as one of his outstanding five or ten, average, etc.

It is possible that you were asked to evaluate the paintings that were included in the estate of Max Webber at the date of his death. If such was the case, how many pictures were in his estate, and what was the price range of the valuation put on such paintings.

I hope you don't think that I'm giving you the third degree but it is hard to request the needed information by letter and anticipate all future questions that might arise and their bearing on each other. If I was in New York, probably a short interview would have cleared up the questions and if one question was overlooked, it could be cleared up by telephone. Being in Chicago this is not possible, therefore I am probably requesting more than the needed information with the thought in mind to keep the request down to one piece of correspondence.

Thanking you in advance for any assistance you might be able to furnish in this matter.

Sincerely yours,
Edward J. Doyle
Edward J. Doyle, Internal Revenue

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

December 20, 1963

Grossman Publishers Inc.
125 A East 19th Street
New York, New York

Gentlemen:

Please send us six more copies of Ben Shahn's LOVE AND JOY ABOUT LETTERS, less our usual book sales department discount of 40%.

Thank you for your prompt attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

EGH/tm

Rec'd 12-30-63

December 6, 1963

Mr. Sydney Stein Jr.
Stein Roe and Farnham
135 South LaSalle Street
Chicago 3, Illinois

Dear Mr. Stein:

Budworth has picked up your painting ROCK AMONG ROCKS by Tseng Yu-Ho and will ship it to you on Monday next.

Thus, you should place insurance on it for transit to Winnetka.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

[redacted]

[redacted] to publishing information regarding sales transaction, executors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1963

Mr. Merrill C. Rueppel
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mr. Rueppel:

I was very glad to hear from you and am looking forward to your visit on either December 9th or 10th whenever you find it convenient. Won't you phone when you arrive so that we can make a specific appointment.

I am dictating this letter in my apartment and am not sure whether either of the O'Keeffe paintings you mention is available but we can offer you excellent substitutions and a wide choice ranging from 1916 to 1960. We have a complete photographic record and whether or not the paintings are sold, they will be made available to you. In addition, you might be interested in some of the other artists whose names appear below (at the bottom of the letterhead). In any event, I will await word from you regarding your forthcoming visit.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1963

Mrs. Marion D. Ellis
Art Shop Supervisor
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Mrs. Ellis:

Thank you so much for sending us the Sheeler post cards and the John Marin color reproductions.

Sincerely yours,

EGH/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

PHONE 797-3311 - TO CALL A MESSENGER: PHONE 797-7522 TO SEND MESSAG
ION: PHONE 797-7550 - OTHER MATTERS: PHONE 797-3300

ITT/ACAR SYSTEM — ITT/ACAR SYSTEM
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HARMONDSWORTH 26 6/423P

LT

HALPERT DOWNTOWN GALLERY 32 EAST 51ST ST NEWYORK22

CAN YOU SUPPLY COLOUR TRANSPARANCY BEN SHAHNS SIGMUND

FREUD STOP PLEASE CABLE REPLY IMMEDIATELY

PACETTI PENGUIN BOOKS

COL 22 27

DEC 6 11 53

ITT/AC
Via AL

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 65.000 NF

36, AVENUE MATIGNON
PARIS 8e

TÉL. : ÉLY. 28-16

R.C. SEINE 57 B10.508

Their budget for this exhibition only amounted to 200 Dollars . They hope the other expenses will be taken care of by the rich Americans which form the Church Community. Personally, I am very sceptical.

However, I am very much under the impression that the Rattners' are extremely desirous to make this exhibition, and as they have an exhibition during the month of March on the spot with you, with your help they will probably do their very best to make it go.

As far as we are concerned, we are completely prepared to put our gallery at their disposal, and to help them as best we can whether it be with the press or with our French clientele to make this one man show of Rattners' a big success in Paris.

I hope to receive a letter from you very soon, and I wish to thank you for whatever you will be able to do for Ottesen.

Still looking forward very much "to do business"with you, I remain with best regards,

Sincerely yours

N.GRULICHESS

NG/ng

THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

1889 - 1964
75TH ANNIVERSARY

UNIVERSITY ART GALLERY

December 2, 1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We would appreciate it very much if you could assist us in obtaining the present location, and owner's name, of GREAT GOOD MAN by Marsden Hartley.

Thank you very much.

Sincerely,

Van

Van Deren Coke
Director
VDC:jkc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pr write — Sorry - but have no idea as we have records of his own

THE ROCHESTER MEMORIAL ART GALLERY
OF THE UNIVERSITY OF ROCHESTER
• ROCHESTER 7, NEW YORK

...sion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y. 10022

Dear Edith,

I now have received the photos and slides of the paintings by E. E. Cummings in the Watson Collection. There appear to be two extras which must be from Mrs. Cummings' collection, and as soon as I have confirmed this with Mrs. Watson, I shall return them to you.

There are two other photos still to come which I sent to you in another package, one a large color photo of a girl's head, showing the frame, and a black and white photo of a landscape. These are owned by Dr. and Mrs. Harry L. Segal and they are eager to get them back. Will you kindly send them at your earliest convenience.

Best regards.

Sincerely,

Harris K. Prior
Director

HKP:jo

P.S. Anne sends love and so do I.
HP

November 29, 1963

Mr. Daniel Millsaps, Publisher
Washington International Art Letter
115 5th Street, S.E.
Washington 3, D. C.

Dear Mr. Millsaps:

For various reasons, I have decided to withdraw from extra-curricular activities and am resigning as trustee, director, etc. of museums, universities and other institutions. I am writing therefore to suggest that you remove my name from the list of advisors. After all, I have made no contribution to the Washington International Art Letter and feel that it is pretentious for me to appear on this list. Thank you for your consideration.

Sincerely yours,

FCH/tm

rise to publishing information regarding sales, transactions, searchers are responsible for obtaining written permission ons both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeo is living, it can be assumed that the information ay be published 50 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Dec. 1963]

Dear Edith – I will miss you this Christmas – I hope you can travel this way in early '64.

You & Jack & Walter have a drink together for me during the holidays & I'll do likewise – in Hawaii Mmm –

Best regards

Evening – "Mollie" by John Young

Bill McG.

McGeagie

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The correct address for Dr. Jack Brittain is:

We have no listing for Dr.
Jack Brittain.

The Medical Society of New Jersey
P. O. Box 904
Trenton 5, New Jersey

November 29, 1963

Mrs. Dalzell Hatfield
Dalzell Hatfield Galleries
Ambassador Hotel
Ambassador Station Box K
Los Angeles 5, California

Dear Ruth:

I was pleased to hear from you and to learn that your exhibition was "a sensational success". Keep up the good work. Also I am pleased that you placed the Arthur Dove in a local collection and am enclosing the receipted bill.

I can well realize how difficult it must be for you to make an adjustment after so many years. However, continuing his good work must be very gratifying and I'm sure that you will do a great job.

I certainly look forward to your visit and hope you will give me advance notice so that we can spend some time together. Do let me know. Best regards.

Sincerely yours,

EON/tm

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be btained after a reasonable search whether an artist or ucbaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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November 23, 1963

Miss Sally H. Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Sally:

Well, the Kuniyoshi finally went off with signatures front and back. Just as we were about to ship it the first time, I realized that the drawing would have to be mounted, matted and framed and consequently the signature on the back would have been covered up permanently. So, I asked Sara to come in again and waited about ten more days to have this repeated in front. No doubt the picture has reached you by this time and all is well.

I did not realize that the Decade of the Armory Show exhibition was being toured by the Whitney Museum as far as Chicago. Obviously it is, if you saw the LEON ORNSTEIN PIANO CONCERTO there. The painting is for sale. The price is $3500.00 net, a figure much too low, but Zorach is a good guy and is always willing to set his prices in accordance with our wishes. Incidentally, if you have the Museum of Modern Art catalogue of its figure show held in December 1958, you will find a reproduction in it which is an absolute mirror image of Zorach's ORNSTEIN. I was much amused but decided to be a good girl and say nothing about it to the museum at the time. However, you are free to do anything you like, as time has passed.

So, have fun.

Sincerely yours,

EGH/tm

P.S. Would you give me the name of the Art Institute's curator of paintings. I don't seem to have a record of it.

November 19, 1963

Mme. Michel Grillichess
Galerie Coard
36 Av. Matignon
Paris 8, France

Dear Madame Grillichess:

As I am about to go to press in connection with our forthcoming Christmas exhibition which opens on December 2nd and must be hung on Saturday, November 30th, I am writing to ascertain whether you have shipped the paintings we discussed so that I may include the artist's name in the announcement. Won't you please cable me immediately regarding the matter as I cannot hold up the mailing at this point.

It was a great pleasure to meet you and I hope that the arrangements will go through both in connection with Ottesen and with Abraham Rattner. Incidentally, have you seen him since your return to Paris? I wrote him a lengthy letter recommending highly that he have the show at Galerie Coard with the addition of the retrospective group of paintings to be shipped from New York - outlining all the financial details so that there would be no misunderstanding on his part. To date I have had no acknowledgment and consequently can make no plans for the future. I would welcome any information from you as it is always difficult to work at such long range with an artist - if you know what I mean. Correspondence is rather unsatisfactory under the circumstances. I have not written to The American Church in Paris as I don't want to get involved unless you and Rattner agree with my idea.

In any event, I want to repeat that it was a great pleasure to meet you and that I would very much like to "do business with you" as I think it could be jointly our "cup of tea". Best regards.

Sincerely yours,

EGH/tm

P.S. Please ~~cable~~ immediately regarding the shipment.

ion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Dec. 5, 1963

Mr. Laurance Schmeckebier, Director
School of Art
Syracuse University
Syracuse, N.Y.

Dear Mr. Schmeckebier:

Can you possibly send us as soon as possible two photographs of William Zorach's "Mother and Child" in your collection. I hate to be so pointed regarding this matter. If by any chance you have not had it photographed; maybe you might get some one to shoot it and send us a couple of 8x10 glossies.

Many thanks -

Sincerely yours

John Marin, Jr.

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THE UNIVERSITY OF ARIZONA

TUCSON

UNIVERSITY ART GALLERY

OFFICE OF THE DIRECTOR

November 27, 1962

Dear Mrs. Halpert:

We have the authorization for a proposed trip to New York on the 16th of December. Would it be convenient for you to work with me on the Marin show December 18, 19, and 20th?

I plan to attend the opening of the Gorky exhibition at the Museum of Modern Art on December 17th and also to go on to Detroit to work with Mr. and Mrs. Lawrence A. Fleischman and their collection of John Marin paintings.

I look forward to meeting with you soon.

Cordially,

William E. Steadman

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

WES:fl

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GALERIE COARD
TABLEAUX MODERNES
SOCIÉTÉ ANONYME AU CAPITAL DE 50.000 NF
36, AVENUE MATIGNON
PARIS 8e
TÉL. : ÉLY. 28-16
R.C. SEINE 57 B 18.809

which you spoke to me of will evolve to your entire satisfaction. I am sure that they will!
With all best wishes,

Sincerely yours,

Nina Gorlichess
(N. Grilichess).

NG/am.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

UNIVERSITY OF PITTSBURGH
HENRY CLAY FRICK FINE ARTS DEPARTMENT
PITTSBURGH 13, PENNSYLVANIA

18 Nov 63

Downtown Gallery
32 E 51st, NY.

I wd appreciate knowing if the Cummings Show will still be on over Thanksgiving when I may be in NY area & wd make a spcl effort to see it: will you kindly indicate on enclsd selfaddressd card what the dates for that show are & what yr hours will be for Thxgvg wkend 29Nov-1Dec.

Also if there is a brochure or catalog for the Cummings Exhibition, I'd very much appreciate yr sending it (& billing me for it if there are cost & handling expenses).

Thankyou alot for yr trouble

V H Flach

V.H. Flach

cl 11/30

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SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

November 21, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
52 East 51st Street
New York 22, NY

Dear Mrs. Halpert:

You know the difficulties of evaluation better than I, so I am sure you will not blame me for feeling so at a loss as to the value of the parts of tools you have presented to us. The amount we might offer is so subjective a matter and dependent on so many factors as to be worthless as evidence.

You are, of course, entitled to fix valuations at purchase prices actually paid and no doubt the appreciation of Shaker things may be allowed. As a matter of policy, we prefer not to attempt valuations, but only to suggest parallel prices when we know them. Since we have made no purchases of this kind of material we are less experienced than anyone.

I am sorry to be of so little use particularly to a considerate donor.

Sincerely yours,

Wilbur H. Glover
Director

whg/ec

JOSEPH L. TUCKER
1630 BOATMEN'S BANK BUILDING
ST. LOUIS 2, MISSOURI

December 3, 1963

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I have not checked with you in some time concerning the valuation of our excellent Dermuth water color, and if you have the time, I would appreciate your opinion since I want to keep the painting adequately insured.

Kindest regards!

Sincerely,

Joseph L. Tucker

...tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DANIEL W. MILLSAPS, III
PRESIDENT, ALLIED BUSINESS CONSULTANTS
[redacted]
WASHINGTON 3, D.C.
[redacted]
115 5th St.,S.E.

Mrs. Edith Halpert
32 E 51 St.
New York, NY

Dear Edith,

I was sorry to get your letter today but we will of course comply with your wishes by removing your name from the advisers list if you like.

I wonder if there is any reason as to the contents or direction of the policies of the Letter that prompts your action in this regard?

We are continuing to grow and the area of art and government has by no means been projected to be less active because of recent national events.

If you can make a short statement for us to publish about yourself and your withdrawal from certain activities I would be most happy to have it.

The use of your name has, if feel, been a benefit to us and I hope, even though you wish to withdraw from some angles that your comperation will continue.

Sincerely

12/2/63

...rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.
[redacted]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. van Ravenswaay stated that this study group of the American Association of Museums invites the comments and assistance of the Committee to Save The Cooper Union Museum and considers its cooperation to be an important factor in their work. He assured us that the views of the Committee would be sought, their proposals, and the submission of pertinent data and information would be welcomed. The Executive Committee had ample opportunity to apprise Mr. Ravenswaay of some of the past history of the Committee's activities and the considerations which they deem significant in regard to the future of the museum.

The members of the Executive Committee, under the leadership of Mr. duPont, unanimously agreed to cooperate with Mr. van Ravenswaay's Committee, as a constructive new departure in the pending controversy. Mr. duPont, speaking for the Committee, stated:

> "We welcome the entry of the American Association of Museums upon the scene, and their undertaking of a study of The Cooper Union Museum issues, under the Chairman of Mr. Charles van Ravenswaay. The Committee will cooperate to the fullest extent. We look forward to seeing the Committee's final report and recommendations."

The committee of the American Association of Museums at present consists of:

Mr. Charles van Ravenswaay, Chairman
Mr. Henry Allen Moe
(Vice-Chairman of the New York State Council on the Arts)
Miss Katherine Coffey
(Director of the Newark Museum)
Mr. Charles C. Cunningham
(Director of the Wadsworth Athenaeum, Hartford)
Mr. Henry-Russell Hitchcock
(Sophia Smith Professor of Art, Smith College)

While it is not possible to estimate the length of time this study will take, it is our impression that every effort will be made to bring it to completion with all reasonable speed compatible with the complexity and seriousness of the factors involved. It is our understanding that the status quo will be preserved while this advisory group is conducting its study.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, *Director*
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

November 29, 1963

Complete file

Comet Ray Letter Service
220 East 23rd Street
New York, New York

Gentlemen:

Please add the following to our MUSEUM list:

Dalzell Hatfield Galleries
Ambassador Hotel
Los Angeles 5, California

Miss Jean Gordon Lee
c/o Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 1, Pennsylvania

Milch Galleries
21 East 67th Street
New York, New York

Appleton Gallery
1839 James Street
Syracuse 6, New York

And the following to our CUSTOMER list:

Mr. John B. Murchison
1201 Main Street
Dallas 2, Texas

Mr. Morton Lisser
4601 Henry Hudson Parkway
New York, New York 10071

Mrs. Nelson B. Delavan
R.D.2 - Box 100 - Lake Road
Seneca Falls, New York

Dr. Arthur Barth
3150 Rochambeau Avenue
New York, New York

Dr. Joseph Melnick
Baylor University
College of Medicine
Houston, Texas

Dr. Richard A. Shmalz
30 North Star Drive
Morristown, New Jersey

Mr. Fred Eisemann
442 Baldwin Road
Maplewood, New Jersey

Mr. Nathan K. Kotz
4013 Lincoln Place Drive
Des Moines, Iowa

Dr. Edward Hoffman
7121 Park Heights Avenue
Baltimore 15, Maryland

Mrs. Harold Black
247 East Chestnut Street
Chicago, Illinois

Mrs. Belle Gordon
882 Ivy Hill Road
Woodmere, L.I., New York

Mr. Murray Burstein, V.P.
Milau Associates Inc.
159 Northern Boulevard
Great Neck, L.I., New York

Dr. Jack Royce
11 East 82nd Street
New York, New York

...rist to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

November 30, 1963

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your note of November 26th and the photographs which you had sent previously.

As you can well imagine, we have found it very difficult to get back to daily affairs. It has been particularly hard on those of us who were admirers of Stevenson and Kennedy and their general program for the country. Despite the great tragedy, perhaps some sort of shock treatment may have swept throughout the community as well as the entire country. That is the most we can hope for out of a very tragic situation.

I did not give John Marin any dates on the possible scheduling of a group of Marin paintings and we may not be able to work in the small one-man show which I had hoped to have some time after the first of the year. It now appears that it will be better to get our interest in Marin tied down to something more tangible and then request that you let us see three or four of the particular works which you showed me while I visited with you. I will let you know about that in the future, but suggest that you do not tie up any of Marin's work until I can make a more specific request.

I will use the photographs which you sent to me on Weber, Shahn, and Zorach, and will let you know if we need anything sent down.

Sincerely,

Jerry Bywaters
Director

JB:ip

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA 47405

DEPARTMENT OF FINE ARTS
FINE ARTS BUILDING

AREA CODE 812
TEL. NO. 337-7766

December 6, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Sally and I want to thank you for the time given during a very busy afternoon to help us with the planning for the exhibition next spring ("American Painting 1910-1960," Indiana University Museum of Art, April 19 to May 10, 1964.)

I enclose herewith loan agreement forms for the Marin oil, the Demuth water color, the Ben Shahn, Passion of Sacco and Vanzetti, and the Arthur Dove, Abstraction. Since we are committed to borrow two Kuniyoshi's, we have decided not to borrow the Forbidden Fruit; and we do not have enough gallery space for a third.

I would be especially grateful if you would order glossy prints of each of the items borrowed and bill us for same.

Sincerely yours,

Henry R. Hope
Chairman

HRH:jj
Enclosures
P.S. I think that Budworth will handle shipping.

...for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1963

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

On November 2nd we sent you a copy of the U.C.L.A. catalogue which included a good many illustrations both in color and in black and white. Since I did not hear from you subsequently, I did not send on the photographs, hoping that you would indicate the periods and types of paintings by John Marin which interested you especially. Meanwhile, I have assembled these photographs and am ready to send them if you wish to have them. Won't you please let me know, as there are two other exhibitions of Marin's work being requested for the early part of 1964. I look forward to a prompt reply from you and still hope that you can visit us in the near future.

Sincerely yours,

EOH/tm

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...may be published 50 years after the date of sale.

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212 Riverside Park
Iowa City, Iowa
November 30, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I wanted to have the opportunity of expressing my deep appreciation for the wonderful cooperation shown me by you on my recent visit to the gallery. I realize that my physical presence was an inconvenience considering the very real problem of "where to put me." However, I never once felt that you considered me in the way, even though I knew at times that I was. Considering my own rather neurotic sensitivity (infamous among my friends) all of this was a tribute to your graciousness and understanding.

As it developed, you were of course right in the question of the names and addresses. Reflecting on the whole matter I saw that while it might be "nice" to have them, it was by no means necessary.

Sincerely,

Sheldon Reich

Sheldon Reich

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EXHIBITION: E.E. CUMMINGS

53 Paintings on exhibit.

15 Paintings on exhibit from Collection, Dr. and Mrs. James Sibley Watson

1 Painting on exhibit from Collection, Mr. Thomas S. Tibbs

1 Painting on exhibit from Collection, Mr. Bill Brown

36 Paintings on exhibit from Collection, Mrs. E. E. Cummings

Paintings sold at exhibition:

Exhibition Number	Title	Medium	Purchaser	Price
35	Elephant	Oil	Mrs. James Angleton	400.
37	Engine	Oil	Mrs. J. S. Watson	400
48	Chocorua Sunset	W.C.	Mrs. J.S. Watson	300.
				1100.
			Less 1/3	366.6
				733.3

Grippi Custom Framing - 11 frames at $17. $187.00
200 East 59th Street

Railway Express Agency - Shipping charges from Rochester $23.85
" " to " 22.87
233.72

Original bills available on request.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

AACA 63 EAST 57 STREET, NEW YORK 22 • PLAZA 5-6525

November 19th, 1963

Mrs Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y

Dear Mrs Halpert:

With reference to our telephone conversation today, this is to confirm that we have on consignment the following:

"Maximus of Tyre",Litho & w/c by Ben Shahn $ 325
"Figure with Hebrew Writing" Litho, by Ben Shahn $100

Both the above works are unframed and are in the A.A.C.A Gallery in Rome. On the sale of these paintings, 1/6th commission is payable to you.

Yesterday we sent you a catalogue of the Rome exhibition, and you will see that we gave your Gallery the due credit.

With kind regards,

Sincerely,

Sidney L. Bergen

Sidney L. Bergen
Director.

SB:ft

American Contemporary Art Gallery

...lar to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

December 4, 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Dr. Lee gave me your letter of November 30 and I am very pleased to note that the Davis is on its way here. If it is as good as the photograph suggests that it might be, I have every hope that we will keep it. I was hoping that we would be able to find one more like The Museum of Modern Art picture or like the "Awh! In San Pao." However, Sherman tells me that this would be almost impossible. At any rate the picture you are sending looks to be almost equally good in its way.

I look forward to seeing you when I am in New York next.

Sincerely yours,

Edward B. Henning
Curator of Contemporary Art

ebh:aw

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CARLETON COLLEGE

NORTHFIELD, MINNESOTA

DEPARTMENT OF ART

November 22, 1963

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Gentlemen:

We should like to inquire about the purchase of the serigraph "Blind Botanist" by Ben Shahn. 76V28

If this print is not available, do you have other impressions by Shahn of comparable size and subject matter?

Sincerely yours,

Dan Warnholtz

W. D. Warnholtz
Chairman, Department
of Art

WDW:mso

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

December 2, 1963

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

I had hoped ere this to have word from you on the collection. The way the months roll by is disturbing to contemplate; so too is the fact that, as you have pointed out to me, we are missing important individual gifts.

Isn't there some way of getting things rolling? It seems to me that we could get things started in the right direction if you could send us a couple of letters based on the enclosed rough drafts when put in proper legal form by your lawyer. If all I have heard is correct, two separate but interlocking offers of gift from you and the corporation are all that is needed. I hope you will not feel I am presumptuous, but I know you are convinced of my deep personal interest and my desire to do what I can to help.

With all cordial regards,

Sincerely yours,

HWW

Director

HWW:cgs

encs.

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CARSON, LUNDIN & SHAW ARCHITECTS
425 PARK AVENUE NEW YORK 22

ROBERT CARSON
1950
EARL H LUNDIN
ARVIN SHAW III
WILLIAM B HELLER

PLAZA 4-1040

November 20, 1963

Dear Mrs. Halpert,

Thank you for your letter of November 9, regarding your letter to Klaus Perls regarding the Calder valuation.

The information you gave my friend is exactly what was desired and he and I both appreciate your help inthis matter. Looking forward to seeing you soon.

Sincerely,

William B. Heller

William B. Heller

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

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PARK GALLERY *20090 Livernois Detroit 21, Michigan*

DONALD F. MORRIS *director*

December 7, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We shipped off the following Rattner's to you and you should be receiving them any day now.

Composition of Hands For Last Judgment	ink & w/c
Last Judgment	w/c & crayon
V-38-21	w/c
Old Shoes Arrangment #4	o/c
Prairie Sky #6	o/c
Rocce Del Capo IV	o/c
Seashore Fantasy	o/c

These were all the Rattners we had on consignment.

The Marin we have is entitled "From Flint Isle" 1947, watercolor, 20½" x 15". This is the Marin that we got from you about 3 years ago and sold here in Detroit. At the present time this Marin is owned by Mr. Stephen Smith, Detroit. However, he wishes to sell it.

I plan to be in New York, Monday, December 9, which is in another day and will stop by and see you. And we will discuss with you the Valentiner exhibition at the Hudson Gallerie, which is a department store.

Naturally, I would be delighted to have an exhibition of painted neckties. It would be absolutely stunning and very chic.

Sincerely,

Don

December 6, 1963

Mr. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Steve:

Thank you for your very charming letter. It was a great treat to see the Stone family in toto and I hope we can repeat the performance in the near future.

For your information, the current insurance valuations for the two paintings referred to in your letter are listed below.

With best regards to you-all.

Sincerely yours,

EGH/tm

Max Weber WOOLWORTH BUILDING 1912 Oil 13x18 $3500.

Yasuo Kuniyoshi SISTER ACT 1951 Oil crayon 22x28 $3000.

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November 26, 1963

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

Now that we are returning to some form of normalcy, I am referring to my neglected files and among the papers discovered was the list of paintings and sculpture you selected and of which we sent photographs to you. In addition we have added eight Marins to the group you chose and are all ready to make up lists, etc. However, John Marin made no indication of the date scheduled for the Marin one-man group and I also do not recall whether you wanted any of the other paintings and sculptures sent to you or whether you were planning to work from the photographs.

So, if you don't mind helping the little woman to recover her equilibrium, do let me hear from you as to your overall wishes in the matter.

It was grand to see you and I hope to have the pleasure soon again. Best regards.

Sincerely yours,

PDH/tm

...ter to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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AFA

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

December 2 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

I'm sorry I'm so late answering your letter of November 8th. However, I've been out of town part of the time and then there was no point answering your letter until I was able to get an answer from the various members of the Advisory Committee concerning your request that the Committee change its decision and reconsider loaning certain items to the Des Moines Art Center. After receiving your letter I decided the fairest and best way to present this entire matter was to have Verifax copies made of all the correspondence and send these copies to the Committee members. Therefore, they received copies of your original letter to Sterling, his answer to you, the original request from Des Moines made to the Museum and your last letter of November 8th to me. Some of the members were slow in answering me and that is why I, in turn, am slow in answering you.

I'm sorry that I must report to you that the almost unanimous decision of the Committee was NOT to reverse our original decision. So, despite the many advantages you feel this loan would bring to Shelburne, the Museum's Advisory Committee has decided against making such a loan. They also felt that since we were not going to loan to Des Moines, we could not turn around and make a loan to the Taft Museum of many of the items requested by Des Moines.

I'm sorry to have to send you this report, but it is the Committee's report and decision, not mine, personally. Ma was always guided by the decisions of the Advisory Committee - even when it came to making the decision about moving the "Ticonderoga." I feel, as Ma did, that one must have a committee in which one believes and then accept the decisions made by such a committee.

With best wishes to you,

Most sincerely,

J. Watson Webb Jr.

JWWJr
mdu

November 19, 1963

Miss Kathryn E. Gamble, Director
The Montclair Art Museum
South Mountain and Bloomfield Avenues
Montclair, New Jersey

Dear Miss Gamble:

Mrs. Milton Kramer has just referred to us your request for the loan of SEASCAPE FANTASY, MAINE, 1944, asking that we take care of all the details including filling in the forms you sent.

These are now being returned to you and we will arrange to have the painting picked up to have this picture at the gallery together with the other loans you requested directly from us.

Mrs. Kramer also requested that the credit be listed as "Private Collection" as she prefers not to have Dr. and Mrs. Milton Kramer used in the catalogue. Thus, the pick-up can be handled through this address for your convenience.

Incidentally, we were pleased with your acquisition of the Zorach watercolor and arranged to make a substitution for the Museum of Modern Art.

It was nice to see you and Mr. Reynard.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

November 27, 1963

Mr. Allan D. Emil
660 Madison Avenue
New York, New York 10021

Dear Mr. Emil:

I have finally located a photograph of the painting originally in our possession and subsequently purchased by you at Parke-Bernet. In referring to our records, I can furnish the appraisal based on the current market value of the painting described below.

WOMAN IN PROFILE, c.1830 Painting in pastel on paper by unidentified artist. Size 14"x19"

This painting was formerly in the collection of Mrs. Isabel Carlton Wilde of Cambridge, Massachusetts. From her it was acquired bt The American Folk Art Gallery. In comparing it with paintings of similar quality now in our possession, I judge the market value as $1000.00.

Sincerely yours,

EGH/tm

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November 26, 1963

Mr. Bruce Summerville
Bruce's Books
[illegible] West Margaret
Detroit, Michigan 48203

Dear Mr. Summerville:

Yes, I can well understand your point of view and think you are absolutely right in limiting yourself to a single establishment. I recall the many offers I had in my younger days for setting up branches in various parts of the country, but decided I did not wish to run a chain-store system. However, in your case I thought it might be advantageous to have someone else serve as your agent in New York and in a very advantageous spot so close to the gallery, with an excellent audience for your type of books. So much for that, and again, I think you are right in avoiding any additional responsibility. Also, I congratulate you on your continued success and hope it gets bigger and better.

Thank you for the Fleischman report. Of course I have heard about his "trading" habits before and, as a matter of fact, had several Detroiters call my attention to the fact that there were some Marins floating around in the vicinity. Nothing surprises me at this time as dealing in art has become the great American pastime, both in small operations and in big ones like the two Hudsons, one in Detroit and therother (Mrs.) in New York as the director of the Marlborough Galleries. However, I find that integrity pays off and am completely relaxed about the current situation, fighting it steadily but peacefully. In any event, I am grateful to you for your very frank letter. Keep up the good work.

Sincerely yours,

EGH/tm

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November 20, 1963

Mr. Charles C. Cunningham, Director
Wadsworth Atheneum
25 Atheneum Square North
Hartford 3, Connecticut

Dear Charlie:

Thank you for your letter.

I am now acknowledging receipt of BATHERS by Weber and am enclosing our invoice for the two paintings you retained for your collection. Needless to say, I am very happy that Weber will be represented with these two outstanding examples.

I hope that you plan to be in New York in the near future as it is always a great pleasure to see you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaer is living, it can be assumed that the information ay be published 60 years after the date of sale.

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SAINT CLOUD STATE COLLEGE
SCHOOL OF SCIENCE, LITERATURE AND ARTS
DEPARTMENT OF ART

SAINT CLOUD, MINNESOTA

December 6, 1963

Edith Gregor Halpert
The Dountown Gallery
32 East 51st Street
New York, New York

Dear Edith Halpert:

I am the gallery director of St. Cloud State College. For the past several years we have had what we call a Fine Arts Festival at which time we concentrate many activities such as movies, speakers, entertainers, etc., into a one month period. We have also obtained the work of outstanding artists for our art exhibit. We have had the work of Ben Shahn and Abraham Rattner.

This year we are once again trying to build an outstanding exhibit. Would it be possible for us to borrow or rent several of the paintings by Charles Sheeler and Georgia O'Keeffe for the month of February 1964. We would pay for crating and shipping these works. They would be insured and carefully guarded during the showing.

Sincerely,

Charles L. Crane

CLC/r

Charles L. Crane
Gallery Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 23, 1963

Mr. Francis S. Mason
Deputy Cultural Attache
United States Information Service
American Embassy
London W. 1, England

Dear Mr. Mason:

Subsequent to the arrival of your letter, I had word from the Waddington confirming their plan to retain the frames on all the Marin watercolors before turning them over to you and requesting the new owners of the paintings he sold to cooperate also by lending to you. Thus you have a perfect start and I am ready to send a few oils which will fill in the gaps. Now I have to ask some vulgar questions. Who will pay the transportation expenses to London and return? While I assume that the U.S.I.S. has a budget to take care of such charges as well as the insurance premium, I want to make certain before I arrange for shipping. Won't you please let me know so that I may get busy on the necessary preparations, etc. I look forward to hearing from you - and hope to meet you when you are on a visit to the States.

Sincerely yours,

EGH/tm

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November 19, 1963

Mr. Richard Grove, Director
Wichita Art Museum
619 Stackman Drive
Wichita 3, Kansas

Dear Mr. Grove:

About two months ago, we had some correspondence regarding Rattner, Broderson and O'Keeffe and I recall sending you some photographs of paintings at the time. Would you be good enough to let me know whether you wish to have additional photographs or whether you plan to be in New York to make your own selection in the near future.

I amalso eager to know whether you have communicated with Mr. Howard C. Jensen regarding the Westinghouse project comprising the series entitled AMERICA: THE ARTIST'S EYE. In any event, I should very much like to hear from you at your convenience.

Sincerely yours,

EGH/tm

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Mrs. Maurice Wertheim

43 East 70th Street

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November 19, 1963

Miss Joan Drucker
Trianon Press
~~125,~~ Avenue du Maine
Paris 14, France

Dear Miss Drucker:

Exactly a year ago, you wrote to Mr. Jay Wolf, who was then associated with the gallery, in response to his letter and the many preceding letters signed by me. All these referred to Ben Shahn's HAGGADAH which was then in process.

Would you be good enough to let me know whether the prospectus is ready and whether you have agreed on the quantity available to us and the terms involved. Would you be good enough to discuss this with Mr. Fawcus and advise me accordingly as we might arrange to have an exhibition of the paintings together with the publication date of the book to help promote the publication.

I will look forward to hearing from you shortly as we must make our plans for exhibitions well in advance. Thank you for your courtesy.

Sincerely yours,

Egh/tm

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November 29, 1963

Mrs. Robert A. Stoddard
19 Monmouth Road
Worcester 9, Massachusetts

Dear Mrs. Stoddard:

Upon receipt of your letter dated November 24th, I referred to my file and could find no previous communication from you in relation to the Georgia O'Keeffe painting. Apparently this had not reached the gallery.

It would be very nice to see you and Mr. Stoddard either on the 5th or 6th of December and I'm awaiting your phone call to make a specific appointment. We can then discuss the situation which I will have to explain to you in detail.

I'll look forward to your visit.

Sincerely yours,

EOH/tm

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November 19, 1963

Mr. Henri Gadbois
Contemporary Arts Association
6945 Fannin Street
Houston 25, Texas

Dear Mr. Gadbois:

In going through my files, I came across some correspondence dating from July 16th to September 28th, all referring to an exhibition you were planning under the title of "The Three Ages".

As a coincidence, Henry Hope of Indiana is working on a similar program and is now selecting two or three examples by each of the artists you listed in your July 16th letter. I want to make sure that whatever arrangements we make with him will not conflict with our previous plans. Consequently, I would be very happy to hear from you as to what your program is in this connection and would like to know the exact dates of the exhibition - plus the approximate time of your visit to this part of the country.

I'll look forward to hearing from you - and if so, do come in as it will be so nice to meet you.

Sincerely yours,

PGH/tm